THE SPHERE

Vol. CXXXIX No. 1819

WITH WHICH IS INCORPORATED THE GRAPHIC

DEC. 1 1934

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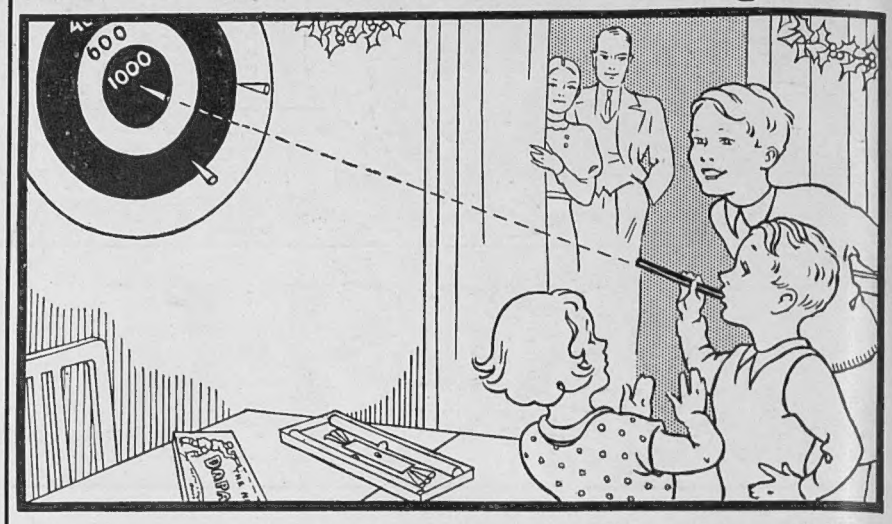

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5/6
POST FREE, 6/3

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THE SPHERE

With which is incorporated "THE GRAPHIC"

The Empire's Illustrated Weekly

London, December 1, 1934

THE DUKE AND DUCHESS OF KENT

The happy couple who have been the recipients of world-wide congratulations, whose union has caused joy and satisfaction throughout the Empire, and to whom "The Sphere" begs to add its heartfelt good wishes

Postage—Inland, 1½d.; Canada and Newfoundland, 1½d.; Elsewhere Abroad, 2½d.

SOUVENIR WEDDING NUMBER. — In view of the intense interest which is naturally being taken in everything connected with the wedding of Princess Marina and the Duke of Kent, "The Sphere" has made arrangements to record the event in pictures in the fullest possible manner. In a special section in this issue we deal with happenings up to the eve of the marriage, while next week noted artists, including Fortunino Matania, R.I., William Walcot, R.E., F.R.I.B.A., Cecil King, R.I., and Rowland Hilder, will do a series of vivid drawings of the various processions and of the scene in the Abbey during the service. There will also be numerous photographs supplementing this work, thus providing a unique record of the most colourful and important social event that has taken place in London during the present decade. The number, which will be the same price as usual, will be bound in a four-colour cover

A LONDON NEWSLETTER

346, STRAND, W.C.,
Wednesday, November 28, 1934.

THE WEDDING.—If I devote small space to the Royal Wedding, it is not from lack of fervent and loyal enthusiasm. It is because the rest of this number of THE SPHERE is to a generous degree given over to every aspect of the affair, and the literature of the Royal Wedding has already attained a volume fearful to contemplate. Before this issue comes out, Princess Marina will be Duchess of Kent and the King will have two daughters-in-law. I offer the Royal couple the humble mite of a journalist's blessing, adding no purple passage, making no apt quotation from Tennyson, rushing into no raptures. Worthier scribes have been working night and day, and the supplies of purple are running low. I pass to a side-issue. The spotlight of public interest has long centred on Princess Marina, as it should and must, in every walk of life, upon the bride of the hour. Henceforth the Duchess of York will have a sharer in her multifarious duties. As the most popular of the younger ladies of the Royal Family, she has for several years worked immensely hard. Many functions of an importance to claim the patronage of the wife of one of the Royal Dukes she has perforce been compelled to refuse, from sheer inability to fit them into her programme. Henceforward, she may look gradually to some relief. In due course the Duchess of Kent will share her labours. The Duchess of York will benefit, and many deserving causes will benefit, by an event which has proved already so immensely popular. So popular, indeed, that at the last minute I wonder if I dare say so little about it when the B.B.C. has said so much and so often. Am I justified in withholding 500 more words at least of poetic rapture and apt quotation from Tennyson? My justification shall be a quotation from Byron:

"For the sword outwears its sheath
And the soul wears out the breast,
And the heart must pause to breathe,
And love itself have rest."

A NOTABLE ENGAGEMENT: Miss Claudia Blackburn, daughter of Lord and Lady Blackburn, and her fiancé, the Hon. James Duthac Carnegie, youngest son of the Earl and Countess of Southesk, seen walking together in the grounds of Kinnaird Castle, Angus

A TREMENDOUS SESSION.—The new Session of Parliament, opened last week by the King, holds tremendous possibilities and implies an enormous amount of hard work and hard words. The major measures to be dealt with were referred to in the King's Speech; the full list of measures of first-rate importance (other than hardy annuals such as the Budget, Estimates and Supply) is terrifically imposing. Indian reforms, of course, bulk largest and will black out the largest area of available time-space; but the Distressed Areas and Overcrowding, Health Insurance, and Electricity Supply, will demand and deserve a big appropriation of time. Then there is the subject of the Fishing Industry, which is very pressing, and Tramp Shipping, at present in a patchwork state, and the Livestock Industry. All these major questions will use up the fullest time available in a normal session, and private members have already been advised that they will work overtime and that their time-honoured "half-holidays" (their Wednesday afternoon Resolutions and their Friday Private Bills) will be entirely suspended. Already the Joint Committee's Report which had its first significant airing on Thursday, is the subject uppermost in every thinking mind. On sale for 9d. at any Government stationer's, it is cheap at the price, if literature (as the pundits of Grosvenor House are at last persuading us to believe) is to be valued on a basis of its power to make readers think, and think for themselves. The issue is terrific, and looks so when we tabulate its implications statistically. This pamphlet may settle the future for good or ill of—

(a) Four-fifths of the population of the British Empire.

(b) Ipso facto, of the British Empire.

(c) Ergo, of Civilization.

(d) It is the result of seven years'

A FAMILY RECITAL: Yehudi Menuhin, the seventeen-year-old American violinist, and his young sister, Hepzibah, practising in their London hotel for the concert which they gave last Monday at the Queen's Hall

hard labour by the best available brains in the Empire, and the culmination of so-called liberal political tendencies first noticeable a century ago, and first materially defined fifteen years ago as regards India.

(e) The fate of National Government may well depend on the issue, since a serious split in the Conservative ranks would leave National Government at the mercy of Socialism at the next election.

(f) Heads must fall, reputations must be won and lost, breaches will divide old allies when the issue is carried over the country to the very platforms of village halls; and what the end of it will be, God knows.

Clearly at this early stage it is every citizen's duty to spend 9d. for a good deal more than fourpenn'orth of hard thinking.

(2) How slight in principle, how important in practice, are the modifications which the Conservative criticisms of the White Paper have secured from the Joint Committee.

(3) These modifications are for the most part concerned with greater safeguards for maintenance of law and order, and spike almost all the original guns of criticism.

(4) How costly in money to India and in anxiety and responsibility to Governor - General and Provincial Governors, will this scheme for securing Federal Government prove.

BODY - LINE AND ALL THAT. — It is not alone Indian Governors who are to be weighed down with still heavier responsibility. The umpires in county cricket are to stand the strain also. The M.C.C. is like Mrs. Battle (now with God). It cleaves to the rigour of the great game and holds the rules of cricket to be still effective and sacred. Rule 43 lays down that "the umpires are *sole* judges of fair and unfair play." Henceforth, the umpire must watch and penalize any deliberate attack by bowler on batsman. The form of attack envisaged is the pitching of short, very fast balls persistently on the body of the batsman. It is a new and serious responsibility. In addition, a not less contentious and far more difficult decision is laid on them in an endeavour to prevent the dreary habit of batsmen "covering-up" and letting half a dozen balls per over, pitched on the off, go by unplayed-at. The batsman must no longer intercept with any part of his body (except of course hand) which is between wicket and wicket a ball pitching outside the off-stump which would else (in umpire's opinion) have struck the wicket. It will be an interesting experiment to watch in 1935.

THE GHOST SHIP: The liner *Alaunia*, which was fog-bound for three days and nights in the Thames, seen at Surrey Commercial Docks after landing her passengers. Altogether her voyage from Canada took thirteen days

A SOLEMN OPENING.— After the Indian Reforms question, the more purely domestic measures shrink into undeserved insignificance—and that is to take no thought of the huge possibilities which unforeseeable Fate may hold in her hand in the international field, happenings which may well demand the instant and full time of Parliament and the Cabinet. It is not surprising that the face of His Majesty, as he passed in procession (unfortunately robbed of its customary colour and pageantry) to open the Session, wore an air of more than usual gravity. No man in the State realizes more clearly than he the tremendous issues that lie ahead of the new Session; the issue is the future of the Empire and of Civilization. A year hence we should know the probabilities of our political status for the next decade. I can recall few openings of Parliament with the attendant ceremonial and debates on the Address, conducted with so much workmanlike efficiency, constructive thinking, general goodwill, and general appreciation of the gravity of the occasion. And the Member for Bristol showed himself a very Burke, when he moved the Address, as representative of Burke's old constituency.

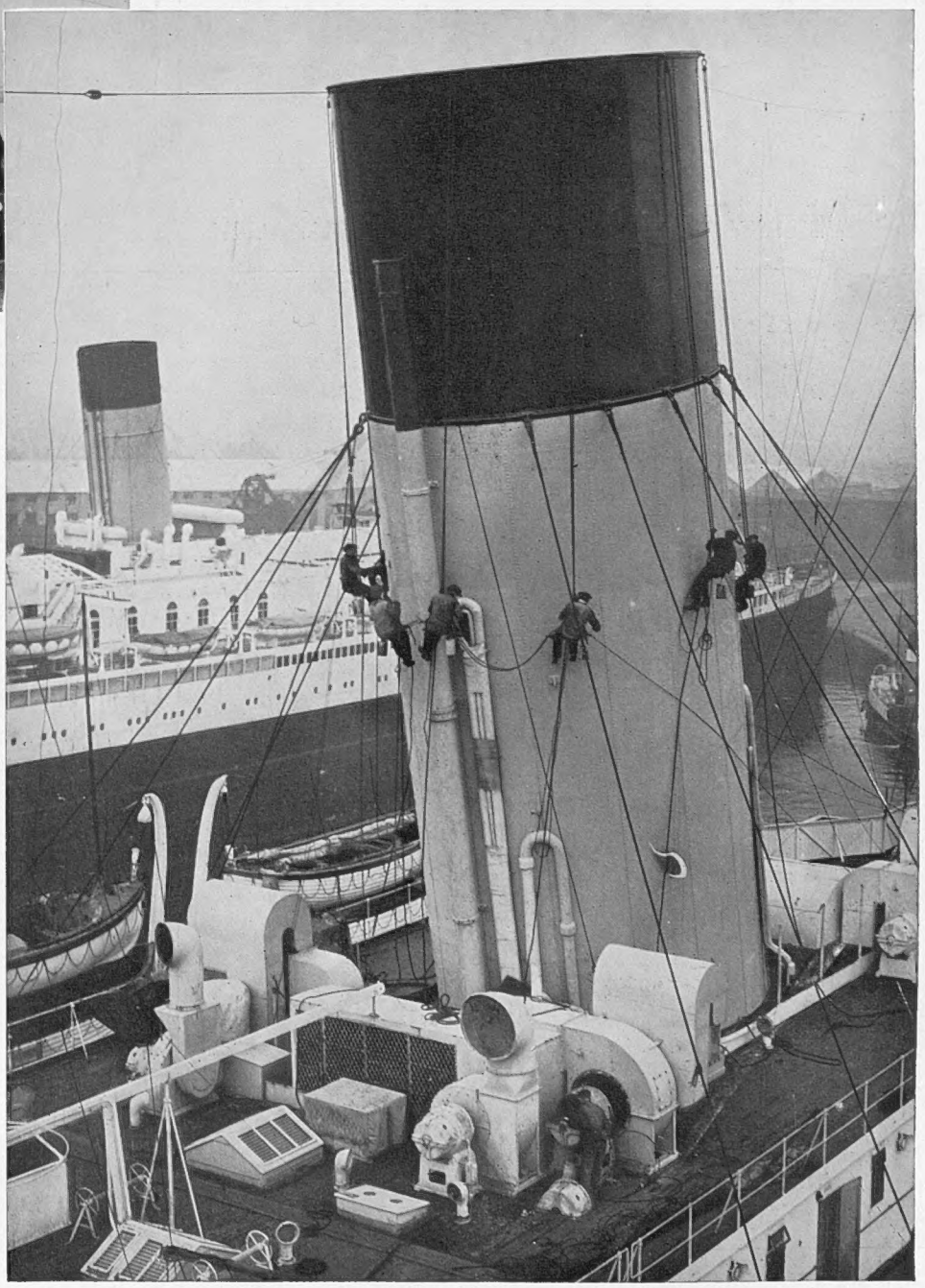
FIRST IMPRESSIONS.— Having laid down the maxim that no one should air his views and criticisms of the Joint Committee's report until he has read it (at least thrice), I am not going to stultify it and myself. I merely record two or three surface impressions.

(1) How unanimous in essentials it is, if you observe how the Socialist give-alls almost mathematically cancel out the die-hard ca'-cannies.

COMPTON PLACE.—When several weeks back the Queen went down with the Duchess of Devonshire to look over Compton Place, the Duke of Devonshire's Sussex seat, the rumour grew that Eastbourne might be chosen as a winter residence for the King. Compton Place is particularly well-suited for the purpose. It has the right air, the necessary privacy, the tradition which belongs to a well-found, comfortable eighteenth-century house constantly in the possession of a great English family. As its name implies, it came into the Cavendish family through the marriage of Lord George Cavendish, afterwards first Earl of Burlington, with the heiress of the seventh Earl of Northampton (surname Compton) in 1782. Ever since then the Dukes of Devonshire, as ground landlords, have influenced the wise development of Eastbourne. The house is large, though not of a size to accommodate the whole of the Household, and already one member of it has taken a house at Eastbourne. The King's physician, Lord Dawson of Penn, has approved the dry air of Eastbourne as eminently fitted for winter residence, and it is understood that minor alterations are already on foot at Compton Place, which has not been much used by the immediate family of the owners since the time of the eighth Duke, uncle of the present, who married Countess Louise von Alten, famous for her beauty as Duchess of Manchester. Compton Place lies on the golf course at the angle formed by Mead's Road and Compton Place Road.

PORTRAIT PAINTING TO-DAY.—The R.S.P.P. Exhibition always interests me, because I go there to study the influence, if any, which modern conditions and fashions (particularly in housing) may have on the style of portrait painting. And I am always surprised by the resistance of portrait painters to that influence. You would have said that with the closing down of large houses and the flat habit, and the tendency in internal decoration to leave walls bare, the old-fashioned large canvas would be a thing of the past. It is not so; still they are turned out. The kit-cat and even smaller canvases are not yet coming back to their own as quickly as I should expect. When one sees the little portraits, one is instantly struck by their fitness for modern conditions. Such for example as Mr. Elwell's "Portrait Study" (No. 4). With the larger canvases, the old tests of success hold. Chief among these is the eternal question: Could you live with this picture for any length of time, after the first rapture of appreciation for a genuine "likeness" had worn off? And the answer is nearly always: No. With such a problem before one, mere "prettiness" plays far too prominent a part in one's approval of a portrait. Strength and sheer force are not sufficient to ensure permanent approval of a large picture. Amazingly strong as is Mr. Birley's "Sir John Reith" (No. 81), I challenge anyone of ordinary nerve to live with it long in a private sitting-room. But no doubt in the great spaces of Broadcasting House it is not too strong meat. His "Sir John Simon" (113) is in the same category. More to my taste are Mr. Barraclough's "Queen of Siam" (99), and the late Mr. Collier's "Mrs. Osborn" (107). I was charmed by at least one of the children of Mr. John Husted (170) by Frank Salisbury, by Buchel's "Ursula" (185), and Harris Brown's "Mrs. O'Shaughnessy" (189). But, all things considered, the exhibition is a triumph for the obstinate Mr. Birley.

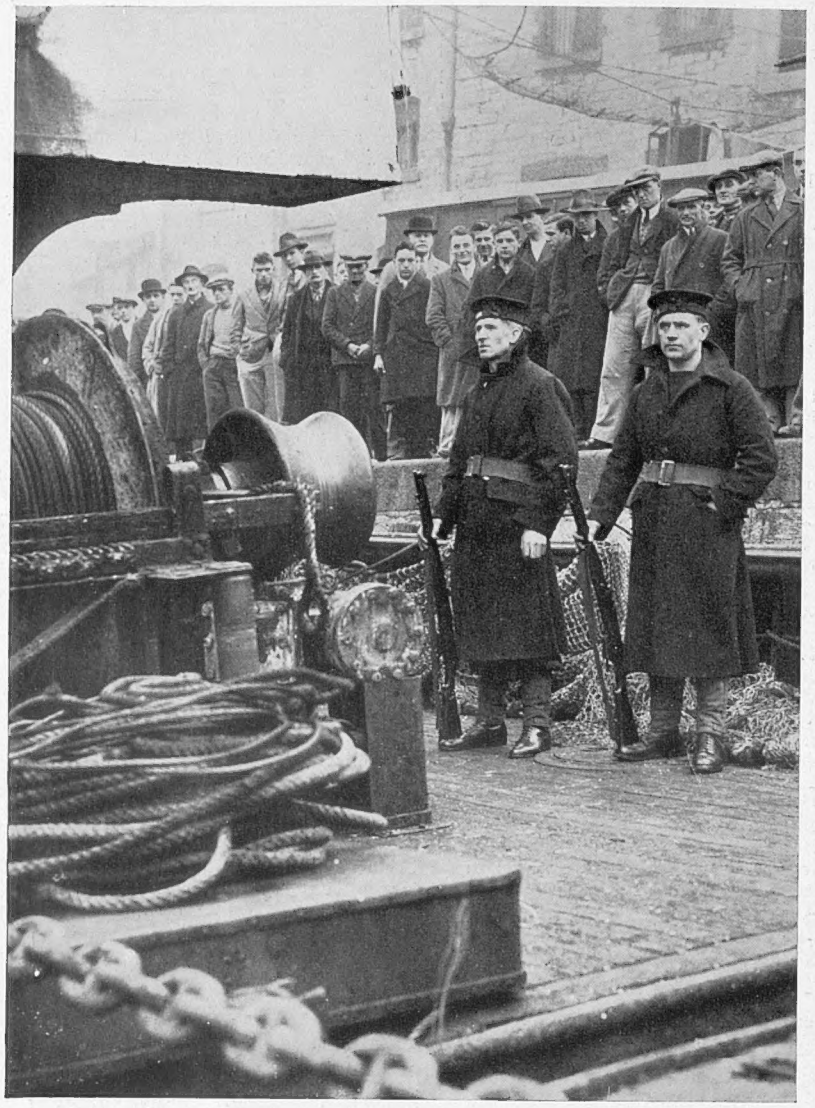
THE OLD STAGER



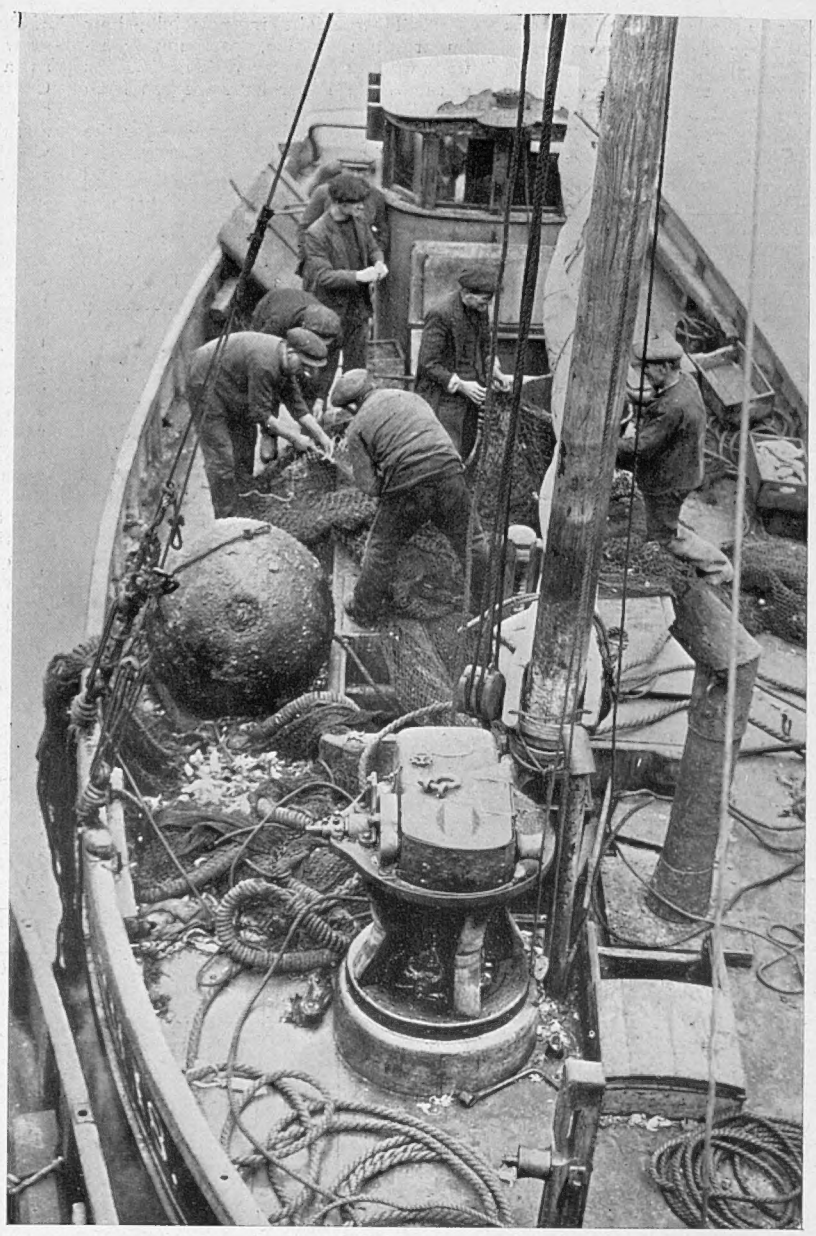
MAKING HER "SHIP-SHAPE"

Painters at work on the forward funnel of the Cunard-White Star liner *Olympic*, which has recently been in dry-dock for an overhaul. In the background is the *Homeric*

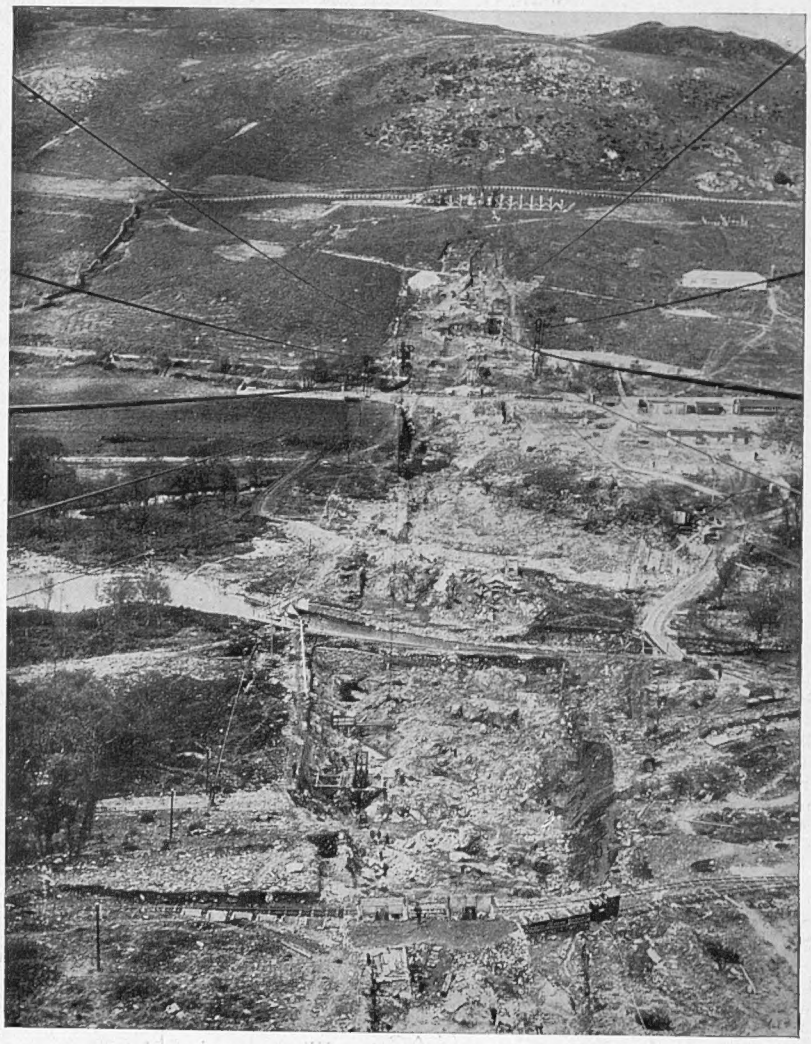
On LAND *and* SEA



POACHERS OF THE DEEP: A naval guard on duty on the Boulogne trawler which was ordered to put into Plymouth by a Fishery Protection vessel, following complaints that French boats were fishing inside the three-mile limit



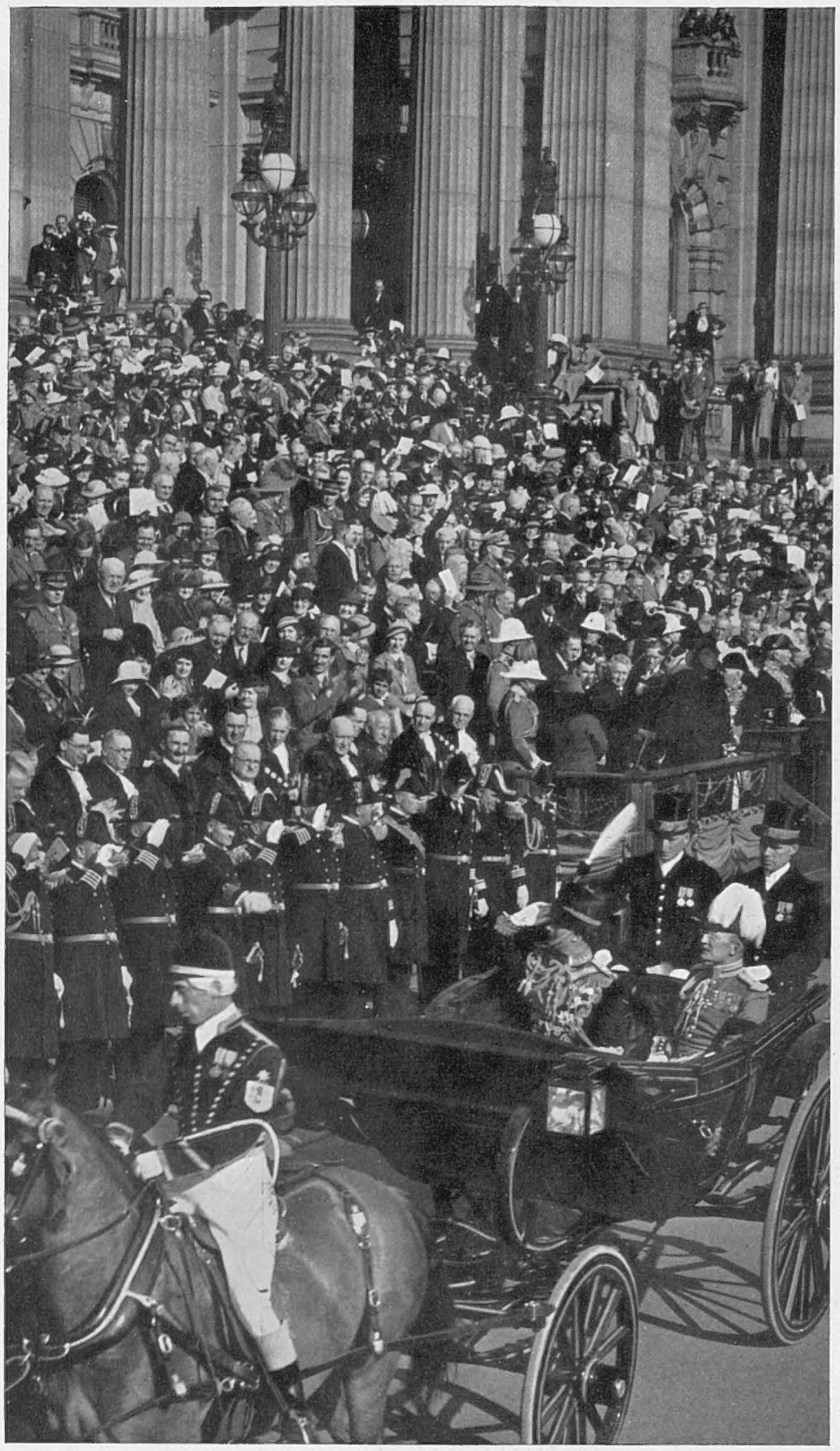
A COSTLY CATCH: A live mine which was picked up by the motor trawler *Genesta* while fishing in the Channel a few miles from Plymouth. About £20 worth of damage was done to the nets



SACRIFICING A VILLAGE TO SUPPLY A CITY'S NEEDS: Work is now in progress on the making of the great dam in Westmorland, which, when completed, will create a new reservoir for Manchester, but will involve the submerging of a whole valley and of the 700-year-old village of Mardale. *Left*—A specially powerful type of drill being used for excavating the foundations. *Right*—A general view of the site of the dam taken from the top of one of the pylons supporting an aerial cableway

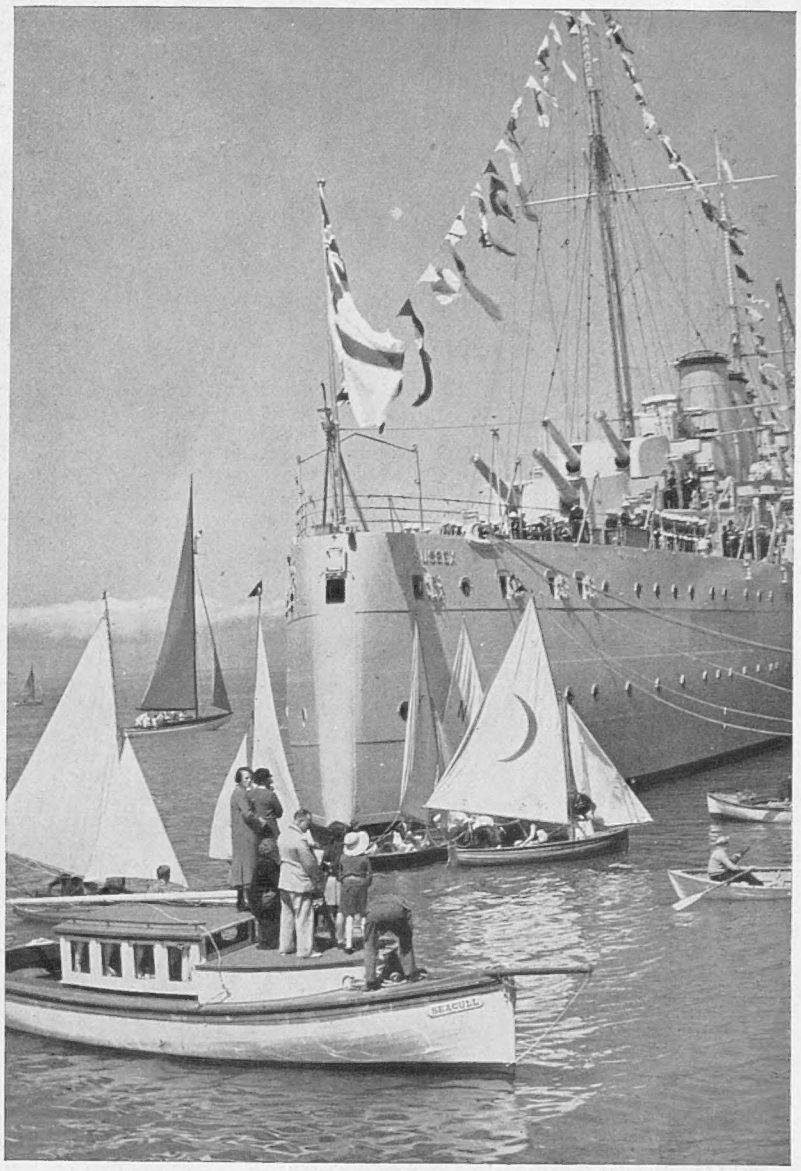
THE DUKE OF GLOUCESTER IN MELBOURNE

And Other Foreign Events of Interest

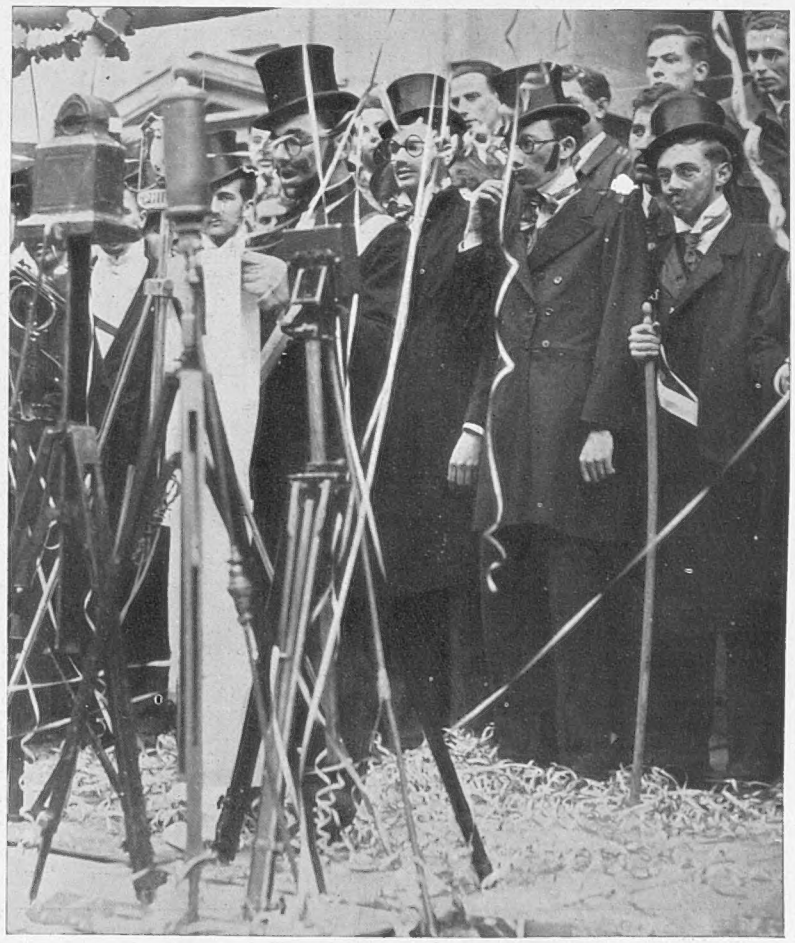


MELBOURNE ACCLAIMS THE ROYAL AMBASSADOR: The Duke of Gloucester, in the full-dress uniform of the Royal Hussars, saluting from his carriage the throng on the steps of the Parliament House after he had inaugurated the State of Victoria Centenary Celebrations. During his drive through the streets of the great city which a hundred years ago was a mere village, His Royal Highness was cheered to the echo by immense crowds that had waited patiently for hours to get a glimpse of him

AN ENTHUSIASTIC RECEPTION: Parmentier and Moll, the two Dutchmen who piloted the Douglas air liner which was second in the England-Australia race, driving through the streets of Amsterdam immediately after their arrival back in Holland. The Queen of the Netherlands has conferred on them the Order of Orange Nassau in recognition of their achievement

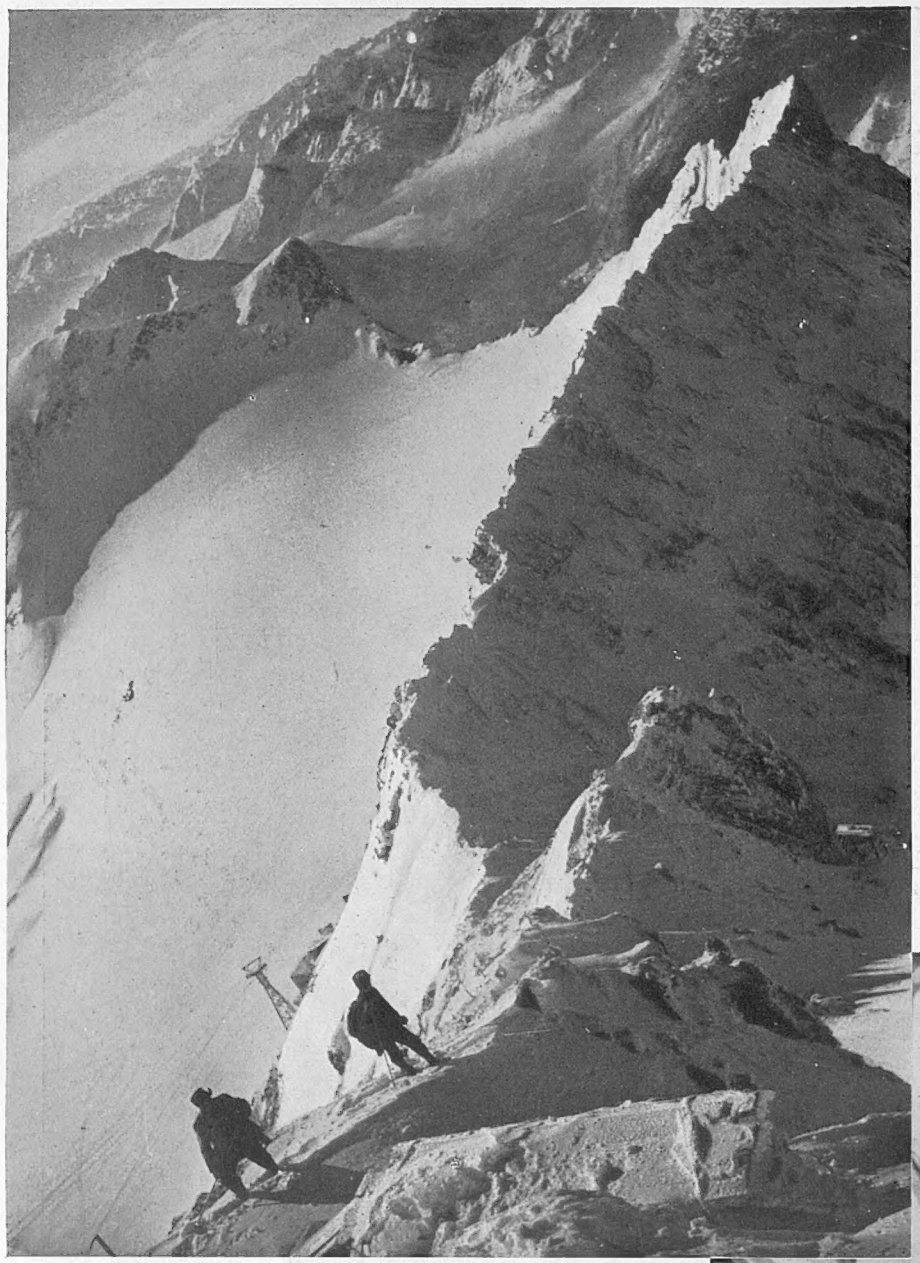


THE SHIP OF STATE: The be-flagged cruiser *Sussex*, in which the Duke of Gloucester made the voyage out to Australia, seen after berthing at Port Melbourne. During her journey up Port Phillip Bay she was escorted by seven warships and thirty-five aeroplanes, and watched by many thousands of people gathered on the shore



THE LIGHTER SIDE OF SCHOOL LIFE IN FRANCE: Students of the Ecole Centrale doing a burlesque of an official ceremony during their annual rag in Paris a few days ago

SMUGGLING *on European* FRONTIERS



A FRONTIER IN THE CLOUDS: Customs officials patrolling a snow-covered ridge in search of smugglers in the mountainous region south of Munich in which lies the Austro-German border

SINCE the tightening of tariffs round our Islands, you may have noticed a little more strictness in the actions of the British Customs officials; possibly you may have resented the insistence on the reading of the printed lines held in front of your nose, but, again quite possibly, you have thought of the warm Pullman awaiting you, and you may quite likely have remembered reading about the people who have tried to smuggle a dress or two, some perfumery, or a dozen watches into the country. So comfortably you have passed through the Customs, thinking that, after all, there might be something in this smuggling business.

Something in it? Believe me, there is such a lot in it that in these days there are thousands of people all over the world who are fighting a desperate battle with armed Customs officials. Men, ships, aeroplanes, motor cars, women, children, and trained dogs are all pawns in this wide-flung battlefield of smuggling. Just a few weeks ago a farmer working on his land near Boulogne saw an aeroplane in difficulties. The pilot in landing capsized. Several farm labourers ran towards the pilot who was injured, but before they could reach him they saw a grey motor car drive up, and stop by the wrecked 'plane. The two occupants of the car began bundling sacks from the 'plane into the car, and then they drove away at top speed. Gendarmes arrived and questioned the pilot, who had a broken leg. He refused to reply when asked if the sacks contained tobacco smuggled from Belgium. The pilot was a Belgian. He was removed, under arrest.

On the same day—I take my reports in these two cases from French newspapers—a motor car crashed into a barricade across the road at Morsbach, near the Franco-Saar frontier. The two occupants of the car, two Parisians as they turned out to be, were badly hurt. Strewn over the ground were sacks containing 1,540 lb. of tobacco.

The two smugglers were each driving a car full of tobacco on the road between Morsbach and Folkling. A barricade at one point prevented them from going ahead, so one man abandoned his car, got into the car of his companion; they turned round and headed for Folkling at seventy-five miles an hour. Near Morsbach they ran down a farmer, left him dying on the road, and continued to Folkling. There the Customs people had been notified of the coming of the smugglers, and had put up a barricade of small wagons. The smugglers drove right through that and crashed into a tree 300 yds. farther on. Desperate fellows, smugglers.

Outside Lille there is a dogs' cemetery where there are about a hundred dogs buried. Between fifty and sixty were shot in one month by French Customs officers. The dead dogs are all smugglers' dogs, each one of them carried about 50 lb. of Belgian tobacco strapped to its body. French tobacco costs anything from three to five times the amount of Belgian tobacco, so the profit is enormous. The difference in the rate of currency between neighbouring countries, quotas, and all sorts of importation restrictions have made smuggling a paying business for the desperate fellows engaged in it.

The dogs are trained in a very cruel manner. First they are starved and kicked, and then goaded by a man dressed in a French Customs official's uniform. The ultimate result can be well imagined.

One of the minor clauses of the Treaty of Versailles gave Belgium a small slice of land, Eupen-Malmedy, which Germany still claims. Just like the eastern side of the notorious Polish "corridor," this new frontier of Belgium winds through village streets; it cuts a barn in half, twines in and out of a forest, and half encircles the big town of Rötgen which, however, is still German.

Rötgen and Hertogenwald are separated by the Forest of Eupen, and this is an important salient on the smugglers' battlefield. The increase of unemployment in Germany has caused a great increase in smuggling, because it has been found profitable to run cheap manufactured goods from Germany into Belgium, and to smuggle farm produce from Belgium into Germany. Another source of income for the local smugglers is the bootlegging of "hard" liquor into Belgium, because Belgium is partially "dry," only wine and beer are allowed to be sold in retail quantities.

Cognac can be bought in Aix-la-Chapelle for 3d. a pint, and sold across the frontier for the equivalent of 2s. Formerly, the population of Eupen could sell its farm produce freely in its own natural market, but the Treaty of Versailles put an end to all that; the inhabitants of the towns between Aix-la-Chapelle and Duren had a natural market

THE PRIDE OF THE CUSTOMS HOUSE: Alf, the Alsatian, who helps the officials to track down smugglers who attempt to get across the boundary between Bavaria and Austria at Mittenwald

On right—UNDER FOUR FLAGS: Until the end of the War Eupen and Aachen were both in Prussia but, by the Treaty of Versailles, the former was handed over to Belgium, and now people travelling between the two towns have to change trams at the frontier. Eupen has had an amazing history, and since the beginning of the nineteenth century has belonged, in turn, to Austria, France, Germany, and Belgium. To-day it is a smuggler's paradise

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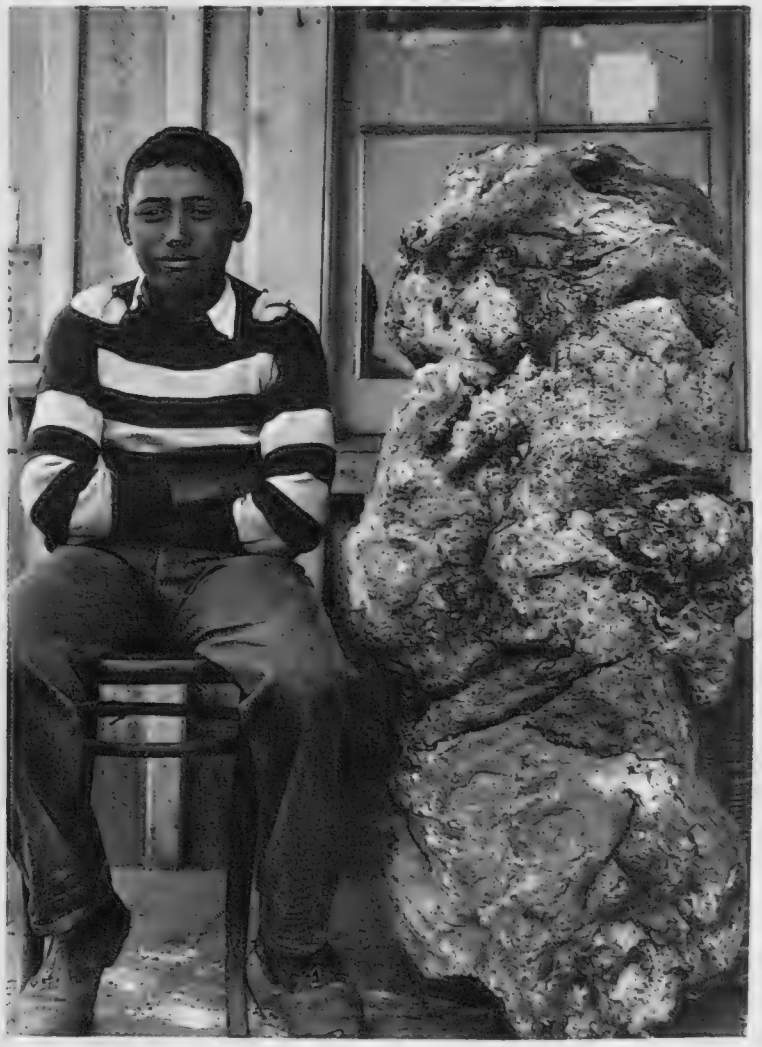
"STICKY GOLD"

Searching for Kauri-gum in New Zealand

LEGACY OF A BYGONE AGE: On the site once occupied by great forests of kauris in the North Island of New Zealand, there are now vast swamps where the digger searches for the golden resin thrown off by the trees. This is of considerable value in the making of lacquers and varnishes and, in the days before the introduction of a similar synthetic product, often fetched extremely high prices. *Left*—A Maori with spade and bucket. *Right*—Working almost knee-deep in the water in one of the swamps of the North Auckland District

DALMATIAN DIGGERS WASHING GUM CHIPS RECOVERED FROM A SWAMP: Most of these people, who are locally known as "Austrians," went out to the Dominion in the last century when the industry was beginning to boom. They have proved to be good workers and law-abiding citizens



A RARE FIND: A giant nugget, weighing about 350 lbs., unearthed near Hohoura. The days when such pieces could be found easily are past, and now the digger must work extremely long hours to gain even a bare living

At one time New Zealand exported £500,000 worth of gum annually, and the industry contributed very materially to the wealth of the nation. Since 1925 prices have dropped calamitously but it is hoped that a process of purifying the resin, which has been perfected by the Department of Scientific and Industrial Research and which is now being employed at a factory at Henderson, will render the lower grade gums more marketable and so help to restore the fortunes of the diggers. The present output of the factory is 2 tons a day.

INDIA'S FUTURE

The Report of the Joint Select Committee

Examined and Discussed by "MAUSER"

THE PEOPLE: India's teeming millions whose well-being is vitally bound up with the future actions of the British Government

THE REPORT of the India Joint Select Committee, so long awaited, is in our hands.

Let it be said at the outset that it confirms the worst anticipations of those of us who, knowing India with the intimacy of a working lifetime, condemn the surrenders of the White Paper to which it is nothing better than a paraphrase and an apologia.

The outcome is a farrago of give-and-deny, a patchwork of admissions and hopes, and an avowal of root-incompatibilities in the warring interests which it sets out to solve; an attempt at Constitution-making in the best modern democratic manner for an immense sub-continent many thousands of miles away, the instincts of which at every essential point diverge from those of the West, and which is only to-day learning the barest jargon of a system for the very names of which it has to borrow from our language. Its avowed object is to produce a federation of eleven large Autonomous Provinces under the governance of a central Federal Authority; the whole medley designed somehow to fit into, and stay in, the Empire,

Its sponsors would have us believe that it is autonomy in leading strings; freedom, with benevolent guidance until the bantling grows strong. In practice the leading strings are bonds made necessary by a well-founded mistrust; all the more regrettable since they may be cut or paralysed at any chosen moment by the secession which they are ostensibly set to control. For never does the Report presuppose a loyal Indian co-operation as the basis of its provisions.

We begin with the Viceroy; armed, in the interests of the Empire, with four major safeguarded prerogatives; the outstanding items of which are the linked subjects of Defence and Foreign Affairs, and the prevention of unfair discrimination against British trade. In all else, responsibility has been handed over bodily to a Council who may, if they wish, refuse assent to his wishes and actions.

And here the first unreality steps in. For, with the whole intricate mechanism of government out of his hands, any decision to which he may come with regard to defence can be made of no avail by a Council who can refuse him the sinews of war. He may then, in theory, override them; and, failing more accommodating supporters, assume autocratic powers. In practice, nothing of the kind would be possible. Dictators are to-day no more popular in England than they were ten years ago; and, whatever the technical safeguards, this matter of bauble removing and the suspension of a painfully elaborated Constitution would very early invite the interference of Parliament.

An exactly similar state of affairs is foreseeable in the case of Governors of Provinces when dealing with the cognate matter of police and internal good-order. For here, if the Governor finds occasion to act in the face of a hostile autonomous Provincial Council, he must assume sole command of a police force normally dependent for livelihood and prospects on the Council in opposition to which he is acting, and capable of reprisals on the instrument, if over-energetic, when the emergency is over. Nor is it possible to foresee a Legislature, in command of every department of finance, supply, communications, and even telephone service, placing the smooth working of these essential adjuncts at the service of a law and order exercised in the teeth of their vehemenent opposition.

The harassed Governor, however, may take heart of grace in his troubles by contemplating at this point the one joke of the report; the statutory obligation on the members of his Council to commit hara-kiri by drawing his attention to any circumstances which may call for their overriding and suspension. In all seriousness this proviso is explicity laid down.

The Viceroy again. Armed with power to prohibit discriminatory legislation against British goods, he is left to find out in the face of complicated native chicanery whether any tariff measure has been prompted by a laudable attempt to safeguard Indian products (trade in which is to be fostered by any and every means) or is merely vindictive. If, again, an insuperable all-round tariff barrier is erected to protect India, is a loophole to be provided for the preferential admission of British imports? Shades of Gandhi and his holocausts of Manchester bales? And who in the name of sanity is to decide? The Viceroy? Or his native Board of Trade?

The ambiguity of his position in this matter is sufficiently admitted in paragraph 345 of the Report which says:—"Ministers will naturally wish to save money on defence in order that they may spend it on 'nation building' departments under their own charge, but we believe that responsible Indian Ministers will be not less anxious for adequate defence than the Governor-General, and will usually after discussion with him support his view of what is necessary and will be able to convince their following in the Legislature that it is sound. Yet in spite of these weighty considerations, the danger of friction between the Governor-General and the Legislature over the Army Budget undoubtedly furnishes an additional argument against responsibility at the Centre in a purely British India Federation."

For the infinitely wider and more complex question of India's defence against invasion, space at least equal to that of the entire remainder of the Report would be necessary. In a single gleam of sanity the Committee have acknowledged the subject to be inseparable from that of external relations; those international reactions in foreign affairs by which wars are brought about not on the spot but in the Chancelleries of distant Europe; on the sea, in the treasuries and in banks, in international European friction and adjustments; anywhere, in fact, but among the sands and barren rocks of the North-West Frontier. But here, pre-eminently, does defence join on to finance, communications, transport and railways, industrial organization, and a host of major considerations the entire mechanism and personnel of which will be in native hands and without which a successful war in the defence of India would be paralysed.

An instance of the recklessness with which, in the face of its own recorded convictions, the Committee has taken obvious risks is shown in section 39 of the Report where it is stated that: "It should be made clear that the imposition of this special responsibility upon the Governor-General is not intended to affect the competence of his Government and of the Indian Legislature to develop their own fiscal and economic policy; that they will possess complete freedom to negotiate agreements with the United Kingdom or other countries for the securing of mutual tariff concessions; and that it will be his duty to intervene in tariff policy or in the negotiation or variation of tariff agreements only if in his opinion the intention of the policy contemplated is to subject trade between the United Kingdom and India to restrictions conceived not in the economic interests of India but with the object of injuring the interests of the United Kingdom."

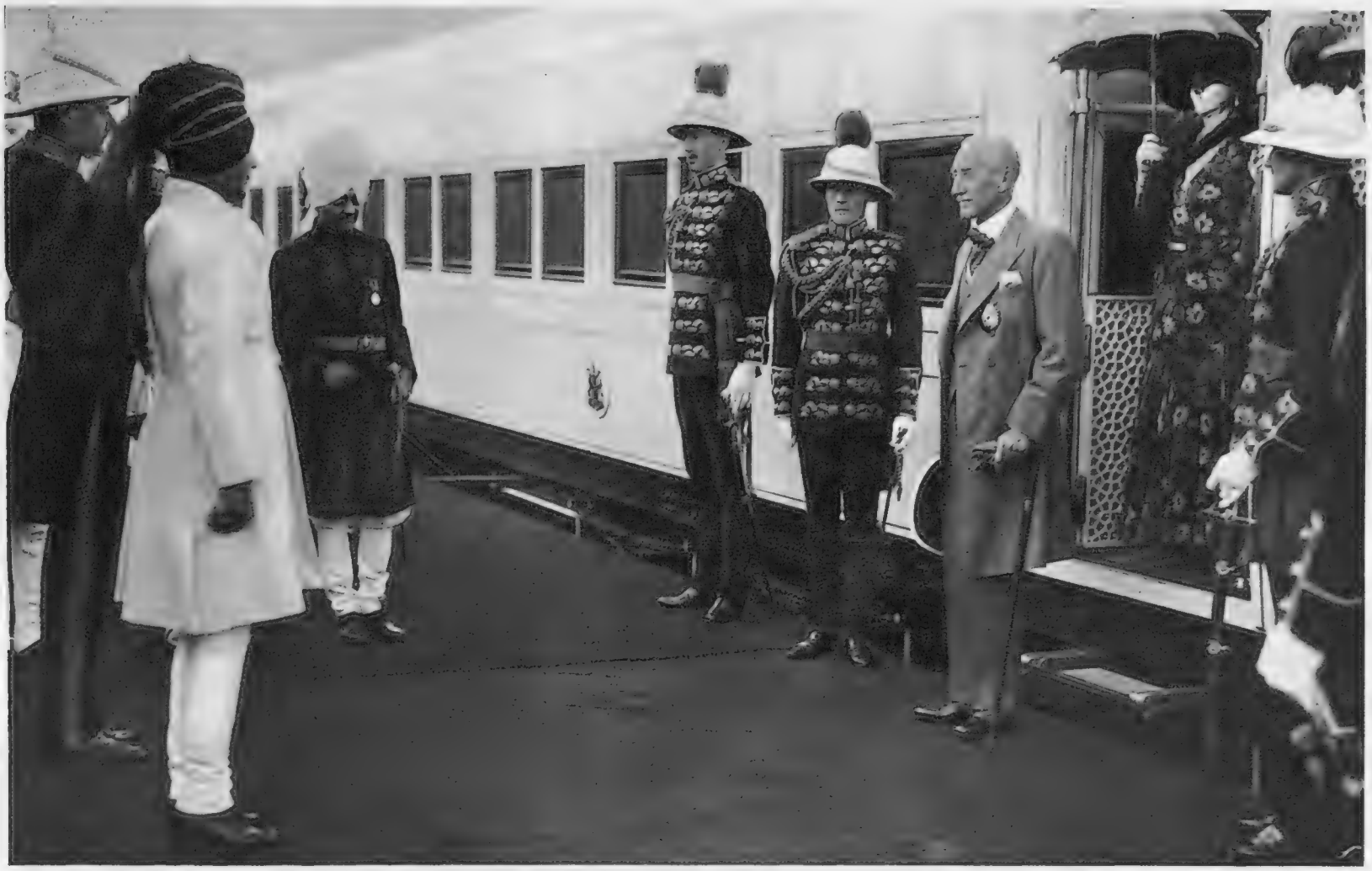
Other instances of incompatible and unworkable contradictions emerge at every turn. But the short point of the matter is this. The effective and responsible government of India is to be surrendered to the native; a complicated and extraordinarily close-knit mechanism which it has taken generations to perfect, and the component parts of which are so inextricably interdependent as to be inseparable. Out of this machinery several key parts are to be extracted to be operated by the autocratic power of the white supreme authority concerned.

An absolutely inoperable set of safety-valves has, in fact, been supplied. Their application would invite explosion and the wrecking of the whole machinery — the first and foremost casualty of which would be the unfortunate white man who, trusting in the assurances of those who devised them, first put them into action. This, in essence, is what the "safeguards" amount to. The definition has only to be stated for us to realize at once how hollow are the pretensions of the Committee that "all risks have been eliminated."

Emergency of any kind, in fact, suspends this pinchbeck Constitution. It is a piece of window-dressing made for the salesman and not for the buyer. Verbose and over-scholarly in its presentation, it lacks the pith and point which, in the strength of its simplicity, was the outstanding effect of the Simon Report—that masterpiece of statesmanlike *festina lente;* that crystal-clear fragment of Euclid, the shortest space between two full-stops. The more the marvel, then, that we should see to-day Sir John's assent to the work of those who, ignoring realities, seek to evolve from their inner consciousness a Constitution which no power on earth could make real or workable; and the application of which would, quite literally, result in abdication and chaos.

THE PRINCES: Lord Willingdon in conversation with the Maharaja of Jhalawar and the Rajah of Dhenkanal at a garden party. A meeting of the Princes is to be held in January and they will then make known their views on the report of the Joint Select Committee

India—Vice-Regal and Princely



LORD AND LADY WILLINGDON formally taking their leave of His Highness of Bhopal (left) after a recent visit. The present ruler of this Muhammadan State was Chancellor of the Chamber of Indian Princes in 1931 and 1932, and is the son of the late Begum of Bhopal who, towards the end of her long reign of twenty-five years (1901–26), did much for the advancement of women's education in India

HOW AN INDIAN POTENTATE TRAVELS

Where speed is sacrificed to splendour. The richly caparisoned elephants and luxuriously equipped carriage of His Highness the Maharajah of Rewah

"THE OLD CIRCUS": Augustus John, Sir William Orpen, and Albert Rutherston, are the three personalities in this "Conversation" Piece by Orpen at the Gainsborough to Duncan Grant Exhibition at Agnew's Galleries

"URSULA," BY CHARLES BUCHEL: A striking study in the artist's best style, which is now on view at the forty-third annual exhibition of the Royal Society of Portrait Painters at 195, Piccadilly

THOMAS JEFFERSON: This marble bust by Antoine Houdon of the third President of the United States has just been acquired by the Museum of Fine Arts, Boston. It is believed that it was originally presented by Jefferson to Lafayette

"WOMAN WITH A MANDOLIN": A modernist sculpture by Trevor Tennant which was shown at a recent exhibition at the galleries of Messrs. J. Leger and Son at 13, Old Bond Street

THE ART OF FANTIN-LATOUR: Anenomes and Ranunculus (*left*) and La Brodeuse (*right*), two canvases by the great French artist of the nineteenth century, which are being shown at an exhibition of his works at the Lefevre Galleries, King Street, St. James's. In this country Fantin-Latour is probably better known as a painter of flowers than as a portraitist, although he was equally brilliant in both genre. He was born at Grenoble in 1836 and, like most of his contemporaries, had a hard struggle at the beginning of his career. He came to England in 1859 on the pressing invitation of his friend Whistler

HERALDIC ARTISTRY: Re-painting shields to adorn standards used on the route of the Royal Wedding processions

ARMORIAL BEARINGS

of the Royal Bride and Bridegroom

LIKE those of all Princes of the blood, the arms of the Duke of Kent consist, according to very ancient armorial precedent, of the shield of the Sovereign with certain additions or heraldic "differences," introduced to distinguish his branch from that of other members of the Royal Family. Since the days of Edward III the "difference" to be borne by the sons of the King has taken the form of a label; that of the Prince of Wales is always of silver plain, while for cadets of the Royal House the label has devices of various kinds placed upon it.

Those of the Duke of Kent are three blue anchors. It might have been expected that his label would be identical with that of his great-great-grandfather, Edward Duke of Kent, the last holder of that historic dignity, who differenced the Royal Arms of his father, King George III, with a label charged with the red cross of St. George between two blue fleurs de lis.

The anchors seem peculiarly appropriate for a naval officer, the son of a sailor king.

Princess Marina's armorial bearings are of great interest. She displays the arms of the Royal House of Greece, blue with a silver cross, upon which is placed the elaborate escutcheon of Denmark. It is to be observed that the silver cross of Greece which formerly had truncated arms now shows them extending to the edges of the shield.

The Denmark scutcheon, well known (at least by sight) to English people during the lifetime of Queen Alexandra, appears to be of extreme complication; but a little study of it enables the observer to find his way among the many devices which it embodies.

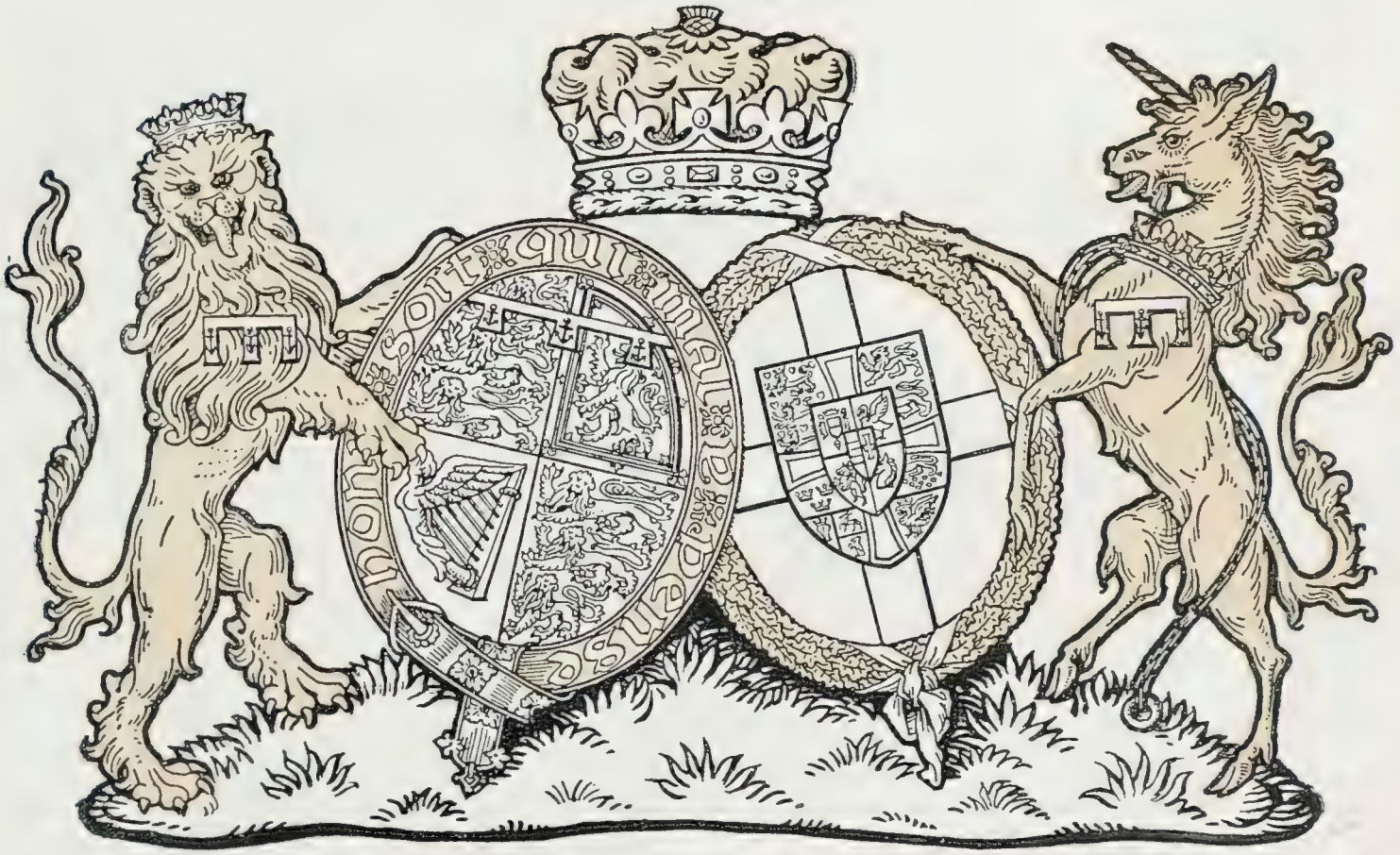
Denmark itself has arms which are relatively simple, a golden field powdered with red hearts among which march two blue leopards having crowns of gold. But the *grand écu* of that kingdom, as displayed by the Princess, is, after the manner of Continental heraldry, one of many quarterings, representing the ancient pretensions to kingdoms, dukedoms, and lordships of her Danish ancestors. These are arranged on three shields laid one upon another. The main shield shows the silver cross of Oldenburg on red, dividing it into four quarters, of which the first is occupied by the Kingdom of Denmark, the second by gold with two blue passant lions, for the duchy of Schleswig; the third by three golden crowns on blue, for the Kingdom of Sweden, with which are associated the stockfish of Iceland, a silver stag for the Faroe Islands, and a white bear for Greenland; the fourth quarter by the blue lion of Jutland and the golden dragon of the Vandals.

E. E. Dorling, F.S.A.

THE ROYAL MARRIAGE

The Duke of Kent Weds

Princess Marina of Greece



THE COAT OF ARMS OF THE BRIDAL PAIR: The arms of the Duke of Kent are those of a Royal Prince of England "differenced" by three anchors. Those of the new Duchess, on right, are much the same as the late Queen Alexandra's, with the addition of a white cross on a blue field representing Greece. The quarterings also show a ram, a stock fish, nine red hearts, a wyvern, three demi-nettle leaves, and three Passion nails

SCENE OF THE CEREMONY: The reredos of Westminster Abbey which was designed in 1867 by Sir George Gilbert Scott. Behind the cross is a magnificent Venetian glass mosaic of the Last Supper, by Antonio Salviati, the distinguished Italian artist, who revived the glass factories of Murano. The four large figures in the niches, one of which can only just be seen in this picture, represent Moses, St. Peter, St. Paul, and David

A TRUMPETER OF THE BLUES

(FROM THE PAINTING BY H. HARRIS BROWN, R.P.)

This painting was exhibited at the Royal Academy in 1929. It is a striking study of one of the trumpeters of the Horse Guards Blues and the other figures are of members of the Yeomen of the Guard

THE YEOMEN OF THE GUARD

The picturesquely uniformed figures who lined the nave of the Abbey during the Royal Wedding

LONDON PREPARES

For the Wedding at Westminster

IN THE SHADOW OF BIG BEN: Decorating a building near Parliament Square in readiness for the wedding processions. Throughout this week activity in Whitehall and in front of the Abbey has been intense; stands for the guests have been speedily erected; Government offices have been draped with the flags of Britain, Greece, and Denmark; and multicoloured standards have been placed all along the route. Not since the marriage of the Duke and Duchess of York has London been the scene of such brilliant pageantry

d

MIDNIGHT IN THE MALL: Chauffeurs waiting with their cars outside the Palace during the party held by the King and Queen on Tuesday last at which Princess Marina received her first official introduction to leading figures in political and diplomatic circles. Among the 800 guests were the King of Denmark and the King of Norway

THE FOUR WINDSOR GREYS, which were selected to draw the honeymoon coach from Buckingham Palace to Paddington Station, are seen here leaving to rehearse their drive through the streets. They were harnessed for this occasion to a brake from the Royal Mews

PROVIDING THE MUSIC AT THE WEDDING BREAKFAST: The Royal Artillery Band rehearsing the various items on the programme. They played from the Musicians' Gallery beneath the great organ in the State Ballroom of the Palace

HOLD-UP IN VICTORIA STREET: Buses, commercial vehi of people came out to see the King and Queen and the brides rehearsal. There were similar scenes in the West End through

THE METROPOLIS EN FÊTE

THE GAYEST THOROUGHFARE: Be-flagged and garlanded Bond Street which in the number of its multi-coloured decorations outdid even Whitehall and Parliament Square in splendour. Throughout its whole length giant bells and crowns were suspended between the buildings. On Tuesday night an enormous crowd gathered there and on several occasions traffic was held up for minutes on end

cles, and taxis had to wait their turn on Tuesday when hosts maids when they arrived at Westminster for the wedding out Wednesday, the crowds assuming tremendous proportions

A DAY THEY WILL NEVER FORGET: John, aged twelve, and Mabel, aged ten, were the proudest children in London this week when they marched into St. James's Palace bearing wedding presents—a walnut coffee table and a point-lace handkerchief—from some 8,500 boys and girls of Dr. Barnardo's Homes

NEW CAMERA STUD

IN THOUGHTFUL MOOD

A pleasingly posed picture taken at her father's home in Paris

SEEN THROUGH A WINDOW OF THE ROYAL CAR

SIMPLICITY AND GRACE

In a neat frock of spotted foulard

PROFILE : The Royal Bride photographs extremely well, and looks beautiful both in full face and in profile—an attribute at once remarkable and rare. As this picture shows, pearls suit her to perfection and, incidentally, are her favourite ornament

IES OF THE BRIDE

The Princess in a smart close-fitting feather-trimmed cap, the Duke of Kent, and Princess Paul, on their way to Victoria Station to meet Prince Paul of Yugoslavia on his arrival in London for the wedding

ON A SHOPPING EXPEDITION: A picture taken during Princess Marina's last day in Paris, for many years her home from home, before leaving for London

SETTING A NEW FASHION: The attractive pill-box hat which the Princess wore when she came to England after the engagement, and which is now "the rage"

WITH THE QUEEN: Princess Marina seen after her arrival at Victoria Station. She made the journey from France in a dense fog

A hitherto unpublished portrait

THE UPWARD GLANCE

THE BRIDE'S TROUSSEAU

And the Queen's Wedding Dress

THE COMING MODE: Putting the finishing touches to an evening gown for the Princess at Captain Molyneux's London dressmaking establishment in Grosvenor Street. The models which Her Royal Highness has chosen, some of which are reproduced on this page, will undoubtedly be widely followed, for she has been a fashion leader from the moment she first set foot in this country after the announcement of the engagement. It will be noted that in evening dresses she has kept the streamline silhouette and avoided picture styles

REGAL DIGNITY: The dress made by Reville of Hanover Square and worn by the Queen at the wedding. It is in pastel blue and Australian gold brocaded velvet woven in a classic floral design

EVENING GOWN in heavy black crinkly satin with a narrow panel of silver lamé, in the front right-hand side of the skirt, which continues to form a long sash

AFTERNOON DRESS in navy crêpe with long sash in the same material. The lower half of the sleeves is of sky-blue velvet

THE EPITOME OF SIMPLICITY: An afternoon dress and three-quarter coat in pinky-beige crinkled crêpe with trimmed fox of the same shade

MORNING ENSEMBLE in black woollen material with velvet-lined three-quarter flared coat and a tailored velvet belt. Note the high shirred neck

IN HEAVY PALE-PINK SATIN: An evening gown with slit skirt, and trimmed long sash of chartreuse green and silver crinkled crêpe

A MORE ELABORATE MODEL: Evening gown in pervenche blue crêpe with voluminous cape in navy taffeta lined with the same material as the dress

Designs by Molyneux

REHEARSAL DAY

The King and Queen and the Bridesmaids at the Abbey

PRELUDE TO THE WEDDING: The King and Queen seen during their drive to Westminster Abbey on Tuesday morning to witness the rehearsal by the eight bridesmaids of the procession to and from the High Altar. *Right*—Princess Elizabeth and her mother, the Duchess of York (second from left), leaving after the rehearsal

CHEERS FOR THEIR MAJESTIES: The Royal car passing through the vast throng which gathered outside the Abbey. *Right*—TWO OF THE BRIDESMAIDS: Princess Juliana, daughter of the Queen of the Netherlands, and the Grand Duchess Kira of Russia about to enter their car

A BUSY MORNING FOR THE POLICE: Keeping back some of the thousands of spectators who waited near Parliament Square during their lunch-hour to catch a glimpse of the King and Queen and the bridesmaids. So great was the crowd at one time that Victoria Street had to be closed to traffic for several minutes and more constables had to be drafted to the spot to deal with the situation. A few of the more enthusiastic sightseers actually commandeered a lorry and used it as a grandstand

WAITING TO SEE

OFF TO VIEW HER NEW HOME: Princess Marina waving to the crowd from
will live after her return to London from the honeymoon. The Royal couple
domestic sid

THE EXPECTANT THRONG: A view of the vast crowd which surged all day round th
a further inspection of the we

THE PRINCESS :

Animated Scenes Outside the Gates of Buckingham Palace Last Sunday

vd from the Royal car as she left Buckingham Palace with the Duke on Sunday afternoon to pay a visit of inspection to No. 3 Belgrave Square where she ouple went through the house alone, Lady Juliet Duff, the owner, being away in the country. The Princess showed how keenly she is interested in the tic side of her future household by closely inspecting the kitchen and the staff quarters

Special "Sphere" Pictures by William Davis

ound the gates hoping to catch a glimpse of the bride-to-be. They were not disappointed, as the Princess drove out in the Royal car twice—the first time to make the wedding presents at St. James's Palace, and the second time to visit No. 3 Belgrave Square

BRIDESMAIDS and PARANYMPHS

Their Order of Standing at the Two Marriage Services

(1) Lady Mary Cambridge
(2) Princess Elizabeth of York
(3) Princess Eugenie of Greece
(4) Lady Iris Mountbatten
(5) Princess Catherine of Greece
(6) Princess Juliana of Holland
(7) Princess Irene of Greece
(8) Grand Duchess Kira of Russia

THE FIFTH LADY IN THE LAND: A new study of Princess Elizabeth, daughter of the Duke and Duchess of York, and niece of the bridegroom

IN BALLET COSTUME: Lady Mary Cambridge, the ten-year-old daughter of the Marquess and Marchioness of Cambridge, and a great-niece of the Queen

PRINCESS CATHERINE, a sister of ex-King George of Greece and a daughter of the late King Constantine. She was born at Athens in 1913

PRINCESS EUGENIE, the twenty-five-year-old daughter of Prince George of Greece and of Marie, Princess Bonaparte

PRINCESS IRENE: A first cousin of the bride and a sister of ex-King George of Greece. Her position in the bridesmaids' group is given above

PRINCESS JULIANA OF THE NETHERLANDS, the only child of Queen Wilhelmina. She has been staying in England with her cousin, Princess Alice, Countess of Athlone

THE GRAND DUCHESS KIRA: A younger daughter of the Grand Duke Cyril of Russia and a first cousin of the bride

LADY IRIS MOUNTBATTEN, only child of the Marquess and Marchioness of Carisbrooke, and a great-granddaughter of Queen Victoria. She is fourteen years old

Princess Marina's eight attendants at the Abbey were, of course, called bridesmaids, but it may not be generally known that at the wedding according to the rites of the Greek Church held later at Buckingham Palace, they were termed paranymphs. This strange-sounding name is derived from the Greek: para meaning beside, nymph meaning bride

IN HER WEDDING GOWN

Peter North

Princess Marina looking a vision of loveliness in her wedding dress designed by Molyneux. An exclusive picture taken at Buckingham Palace this week. The gown is of white and silver-flowered brocade delicately interwoven with an English rose design; and the Court train, which is of the same material and is lined with gleaming silver lamé, falls 4½ yards from the shoulder. The dress has a cowl neck and the flowing sleeves are turned back with broad cuffs

THE SECOND WEDDING

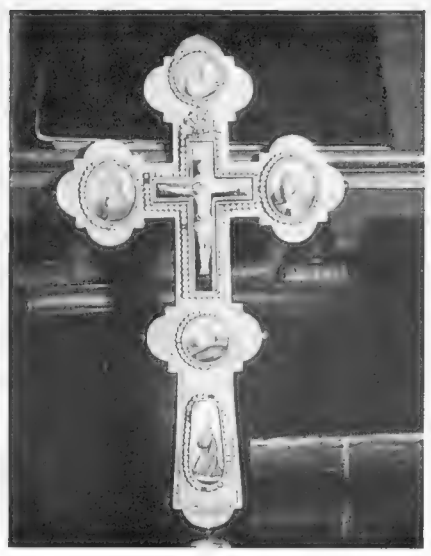
Signs and Symbols Used During the Marriage of Princess Marina and the Duke of Kent According to the Rites of the Greek Orthodox Church in the Royal Chapel of Buckingham Palace, and some Special Pictures of Archbishop Germanos who Conducted the Ceremony

THE ALTAR SET UP IN THE ROYAL CHAPEL OF BUCKINGHAM PALACE and which was transferred for the ceremony from the Greek Church in Moscow Road, Bayswater. Archbishop Germanos is seen standing before it holding the staff with the twisted snakes in his left hand, and in his right the Cross with the five ikons surrounding the figure of Christ Crucified

A DETAILED VIEW OF THE SNAKE-HEADED ROD: This staff carried by the Archbishop is one of the most striking objects used during the marriage ceremonial of the Greek Church. The design is treated traditionally, the heads of the reptiles being more dragon-like than snake-like in form. The whole is executed in solid gold; it is a symbol of wisdom and power

WAXEN SYMBOLS OF THE TRINITY: These three candles are held at the altar during the service. They are tied together with a broad silk ribbon special to the occasion, and are socketted into a silver stand

THE TWO GOLDEN CROWNS HELD OVER THE HEADS OF THE BRIDE AND BRIDEGROOM: They belong to the Russian Church in London, and originally came from the Chapel of the former Russian Embassy. They were specially prepared for the service in Buckingham Palace in the workrooms of Prince Vladimir Galitzine. At the moment when the crowns are used the Archbishop blesses them with the following words: "Bless Thou this marriage and grant to these Thy servants, Marina, Princess of Greece, and George Edward Alexander Edmund, Duke of Kent, a peaceful life, length of days, self-control, mutual love in the bond of peace, and long-lived posterity, grace in their children, the unfading crown of glory." And a few moments later, "Be mindful of them, O Lord our God, as Thou wast mindful of Enoch, of Shem, and of Elias. Be mindful of them, O Lord our God, as Thou wast mindful of Thy forty holy martyrs on whom Thou sendedst down the crowns of heaven"



THE SIGN OF FAITH: A detailed view of the jewelled studded cross made of silver and carrying six ikons

Both bride and bridegroom have rings which are mutually transferred three times during the ceremony. In connection with this portion of the service the Archbishop utters the following words: "By a ring authority was given to Joseph in Egypt; by a ring Daniel was glorified in the land of Babylon; by a ring the truth of Thamar was made manifest; by a ring our heavenly Father showed His mercy to His Son, for He saith: Put a ring upon his right hand, and bring the fatted calf and let us eat and be merry. This Thy right Hand, O Lord, made Moses encamp in the Red Sea; for by the truth of Thy Word the heavens were made firm and the earth was established"

Pictures specially taken for "The Sphere" by William Davis

A TREASURE OF THE GREEK CHURCH: A Bible with the scene of the crucifixion embossed on its solid silver cover

CLOTHED IN HOMOFORION AND DALMATICA: This remarkable study of Archbishop Germanos, Metropolitan of the Greek Church in Western and Northern Europe taken specially for "The Sphere," shows him crowned and wearing his elaborate and beautiful gold-stitched robes. In his right hand he holds the Cross, the symbol of faith, and in his left, the rod of wisdom and power described above

GIFTS FROM EVERY CORNER OF THE GLOBE

The Royal Wedding Presents at St. James's Palace

IN THE MAIN SALON: A general view of the magnificent array of presents in one of the three rooms in St. James's Palace to which the public will be admitted next Tuesday. Altogether there are nearly a thousand gifts and they are being guarded day and night by specially picked detectives. Among the donors are European and Asiatic Kings, Queens, and Princes, disabled soldiers, servants on the Balmoral estate, corporations, guilds, and members of the Services

FROM THE MALTA INDUSTRIES ASSOCIATION: A silver model yacht mounted on a silver edged green glass stand

A PRACTICAL GIFT: Some of the sixty pairs of gloves for day and evening wear given by the Worshipful Company of Glovers. They are packed in two beautifully designed caskets, one in royal blue and the other in white calf, both bearing the coronet of the Duke of Kent and the letter "M" on the lid

JADE AND CRYSTAL ORNAMENTS: From the Countess of Kimberley, Lord and Lady Somers, Hersey Marchioness of Linlithgow, Captain and the Hon. Mrs. Cunningham Reid, and other donors

WORTH A KING'S RANSOM: An exclusive picture of some of the jewels presented to Princess Marina. Extreme left—Diamond necklet and pearl necklet, both from the bridegroom. Second from left—Neck ornament and pearl tiara from Prince and Princess Nicolas. Centre background—Sapphire and diamond tiara from Queen Mary. Centre foreground—Diamond necklet from King George. Second from right—Ruby and diamond bracelet from the Duke of Kent

PRESENTS WITH A PAST: A gold cup, once owned by the wife of William IV, given by the Canadian Premier and his Cabinet; and an historic horn drinking cup given by ex-King George of Greece

FOR HER NEW HOME: Work in progress on the making of one of the two satin covered blankets ordered by Princess Marina from the Royal School of Needlework. The Ladies Council of this institution have made her a present of a quilted bedspread

FROM AN ENGLISH PEERESS AND AN EASTERN POTENTATE: A Royal Worcester tea-set presented by Viscountess Cowdray, and (in background) a cigar box inlaid with python skin from H.H. the Maharajah of Nepal

A BEDSPREAD TRIMMED WITH OSTRICH FEATHERS, the gift of a group headed by Lady Londonderry, wife of the Minister for Air. To prevent it from being handled by the vast crowds who will view the presents it has been placed in a glass case

"MONASTERY ON A GREEK ISLAND": A pleasing canvas by Prince Nicolas. It was painted when he was on holiday last year

"SLOVENIAN PEASANT HOUSE": A picture painted by Prince Nicolas of a scene near the summer residence of his son-in-law, Prince Paul of Yugoslavia

By Prince Nicolas

IN THE HEART OF THE MOUNTAINS: A bridge across the picturesque River Sava amid the rugged peaks of the Julian Alps

IN HIS STUDIO IN PARIS: Prince Nicolas is extremely keen on landscape work and his paintings, which he is hoping to exhibit in London in the near future, have been highly praised by the critics. Even in winter he is often to be seen sketching by the banks of the Seine or in the Bois de Boulogne

THE ART of PRINCE NICOLAS and his daughter THE DUCHESS OF KENT

"COUNTESS CELANI-LEPRI": A fine example of the Duchess of Kent's clever crayon work. She clearly inherits her father's talent, but unlike him, appears to be most interested in portraiture. Her style is bold and incisive and, in most instances, is noteworthy for economy of line

"MISS ANGELA WARD": Another portrait in crayons by the Duchess of Kent. Some of her likenesses are almost photographic in their verisimilitude

A Bi-valve set complete

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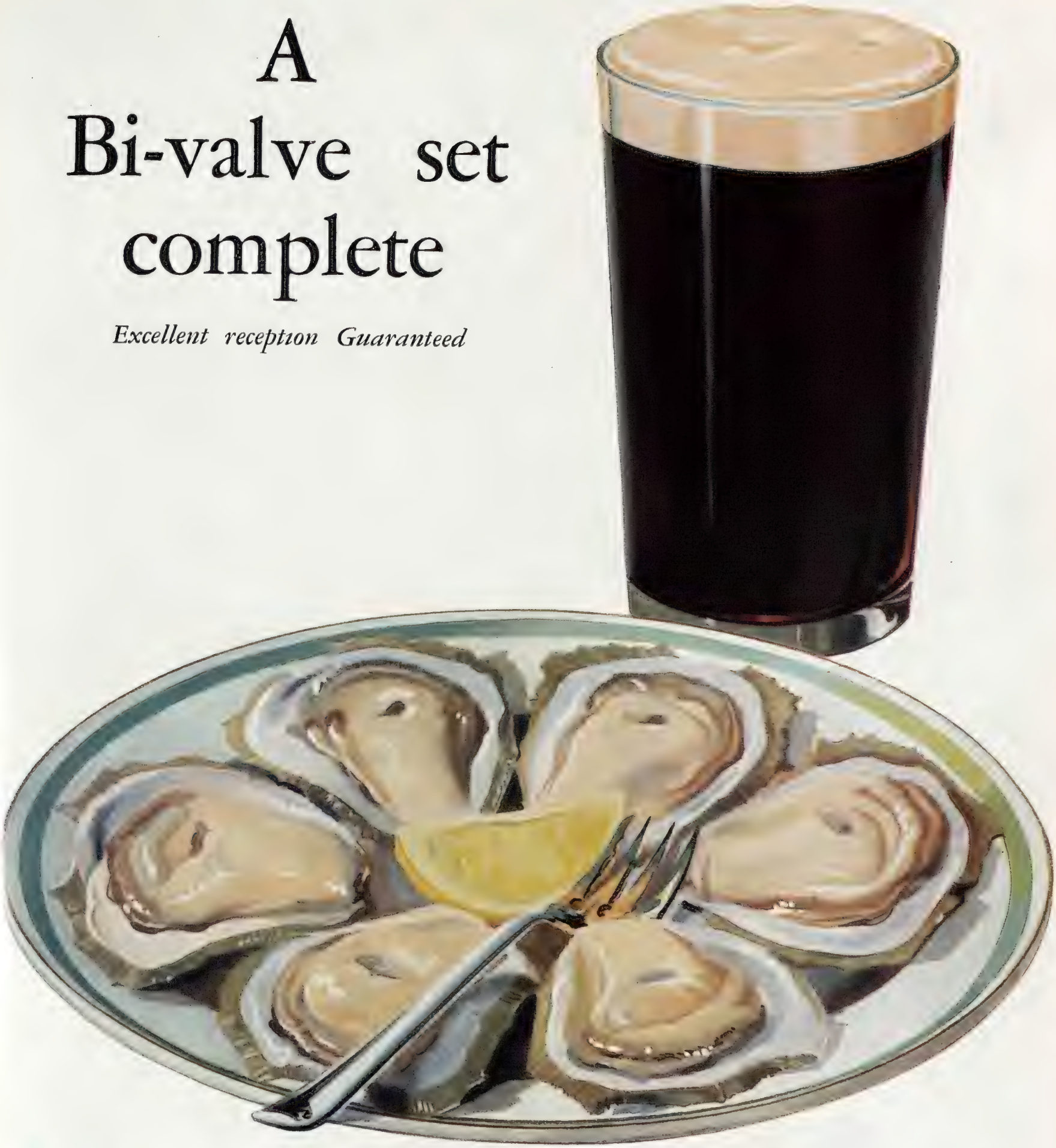

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Craven "A"
CIGARETTES
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FILMS

"The Iron Duke"
"The Count of Monte Cristo"
"The Scarlet Pimpernel"

AN HISTORIC PREMIÈRE: The Duke of Wellington (George Arliss) introduces the beautiful Lady Frances Webster (Lesley Wareing) to the Duchess of Angoulême (Gladys Cooper), the daughter of Louis XVI. A scene from *The Iron Duke*, the new Gaumont British picture which was presented at the Tivoli this week in the presence of the Prince of Wales

"LAST EVE IN BEAUTY'S CIRCLE PROUDLY GAY, THE MIDNIGHT BROUGHT THE SIGNAL-SOUND OF STRIFE": The Duchess of Richmond (Norma Varden), whose ball on the night before Waterloo forms one of the most brilliant spectacles in *The Iron Duke*

PARLIAMENT IN 1816: The House of Lords as it appeared in the early years of the nineteenth century, reconstructed in almost every detail as one of the settings for *The Iron Duke*. Wellington is seen delivering a speech after his return from Paris, when he made a powerful plea for peace in Europe

THE SCREEN VERSIONS OF TWO FAMOUS NOVELS: *Left*—Edmond Dantes' ship coming alongside the quay at Marseilles. One of the opening episodes in *The Count of Monte Cristo* which United Artists will present at the London Pavilion on December 3. Robert Donat and Elissa Landi have the leading parts. *Right*—A little dalliance between Sally (Gertrude Musgrove), the inn-keeper's daughter at Dover, and Lord Dewhurst (Barry Winton) in Alexander Korda's new production, *The Scarlet Pimpernel*, based on Baroness Orczy's book of that name

A BIG "HIT" AT THE AMBASSADORS: Robert Eddison, Lesley Wareing, Athene Seyler, Lilian Braithwaite, Gyles Isham, Margaret Lockwood, Clare Harris, Archibald Batty, Mary Glynne, Jack Livesey, and Mary Hinton in a scene in *Family Affairs*—the comedy by Gertrude Jennings which has now been running for over three months. This picture by A. Console is remarkable in that it was not specially posed, as is usually the case, but taken during a performance when the lighting conditions in the theatre were most unfavourable for detailed photography

STAGE and SCREEN

Effective Melodrama at His Majesty's: Film Producers who Suffer from "Objective Megalomania": John van Druten's Anti-War Play

Reviewed by PHILIP PAGE

THAT gifted and indefatigable Scot, Mr. James Bridie, having tried his hand with Dr. Knox, Tobias, and Jonah, has now shown us what he can do with that equally strange and no less historical character, Mary Read.

SCENIC ARTISTRY: One of the elaborate tapestry effects painted on part of the scenery designed by Ernest Stern (right) for *For Ever*—Noel Langley's story of Dante and Beatrice at the Shaftesbury

No doubt Mr. Bridie has had access to records about Mary which I have been unable to discover, for after considerable search I have found very little. I once met an old gentleman who had been a pupil of Dr. Knox, the "anatomist," but personal links with Mary Read must be non-existent, for she lived in the early eighteenth century and was only twenty-eight when she died. Any woman who could, as she did, pass for a man during the wars in Flanders, and fight as well as a man, too, and later become a pirate without her sex being discovered by her shipmates, must have been, to say the least of it, a tough proposition. For those were not easy days; the pirates were not, like Smee, Nonconformist pirates, and I do not imagine that they complained that anyone found them lovable.

Was Mary Read lovable? Except for her undoubted pluck she can scarcely have had a lovable trait in her. She must have been a fearsome harridan of a woman, and thoroughly unfit to be the centre of a theatrical romance. Mr. Bridie and his collaborator, Mr. Claude Gurney, can, therefore, be excused for idealizing her in the play, *Mary Read*, which has succeeded the ill-fated *Josephine* at His Majesty's Theatre.

They have made of it an effective melodrama of a slashing, swashbuckling sort. It is below Mr. Bridie's normal level of subtlety; eighteenth-century dragoons and pirates cannot have been subtle people, even the females of the species. Whether the real Mary Read had a love affair I frankly do not know. It was obvious that the stage Mary had to have one, if the play was to run longer than its predecessor. Her lover was, it seemed, the only man who could detect her real sex which, one may be forgiven for imagining, is a necessary qualification in lovers. He paid dearly for the discovery. Never have I been so sorry for a stage lover, and the perfection of Mr. Robert Donat's acting made the poor fellow's plight the more pitiful.

A man of peace and culture, a portrait painter, and a hater of horrors and discomfort, Mary dragged him with her as a private soldier to the blood and filth of Flanders, which, for all the picturesqueness of scarlet and gold braid, was as bloody and as filthy then as it was two hundred years later. He stood it for a couple of years and then, getting the eighteenth-century equivalent of shell shock, deserted. He took shelter in Mary's attic; after abusing him like a fish-wife she clung to him in an ecstasy of passion and then, when soldiers were surrounding the building, told him to climb through a window in the full moonlight, it being obvious that he would be shot.

Shot he was, but not sufficiently to kill either him or his strange passion for Mary.

Mary's next adventure is aboard the bad ship *Mallard*, where they swill rum by the gallon, fire off pistols, knife each other, use horrible oaths, and behave as people who sail under the skull-and-crossbones are expected to behave. She is felled by a mighty blow from the pirate king because he finds her busy with what the twentieth century would call his girl friend, who was in trouble with one of those dresses which "does up at the back." Why—when the girl revealed that Mary was also a girl—Mary was neither put ashore nor compelled to undergo a fate erroneously described as being worse than death, I do not know. She was allowed to remain, and even to issue orders, and when her portrait-painter lover turned up (as a spy, of all things), and was spotted as such by the pirates, she shot him dead in order to save him from torture.

To have shot him in the first act would have been the more merciful course.

Mary dies in the last scene, with a drunken chaplain and some highly sentimental talk about a baby.

The whole play will take a deal of swallowing if one approaches it in the spirit of fairly realistic historical romance. As a seasonable medley of pantomime and melodrama it should do well enough, and Miss Flora Robson makes an uncommonly good principal boy. But whereas your principal boy of the Robinson Crusoe genus makes no attempt to appear to be a man, Miss Robson does so because she has to. The result is she overdoes it, as any woman who is not some revolting epicene creature invariably, and possibly inevitably, must do. She has the exaggeratedly virile swagger of a long line of Hansels and her stern severity in her pseudo-male moments is *plus royaliste que le roi*.

But Miss Robson is, besides being essentially feminine, a fine actress, and whenever she had moments when she did not have to swagger she made the most of them.

I thought her best in her scenes with her mother, played with an exquisite sense of naughty comedy by Miss Iris Hoey. Since Miss Hoey looked mighty pretty and about five-and-twenty, it was, however, odd to hear Miss Robson, who towered over her like a tragedy queen, calling her "Mother." Thank goodness she did not make it "Mummy."

What is realistic in the play, and admirable in every respect, was the way the atmosphere of the eighteenth century was suggested—the dirt, the

brutality of it. The scene in the wine-shop might have been a Hogarth engraving, and that mad parson (played with unforgettable brilliance by Mr. Craighall Sherry) a figure in "The Harlot's Progress."

"The Merry Widow" Filmed.—Miss Lily Elsie, as beautiful as she was in 1907, and Mr. Joe Coyne, apparently as youthful and certainly as slim, were in the audience at the Empire Theatre for the launching of the film version of *The Merry Widow*.

I would like to know what they honestly thought of it. If anyone, judging from this affair (which is likely to be enormously profitable), tells me that, as far as the entertainment industry is concerned, civilization has advanced since the popular light opera was produced only a few yards away at Daly's, I will tell him or her that he or she is a liar and risk the die-hard label. Of course, it is much more expensive. That seems to be the sole criterion for so much of the film world.

Doubtless a broader canvas is needed. But film producers of the Lubitsch and De Mille type—in this case the answer's a Lubitsch—are obviously suffering from objective megalomania, which sometimes becomes subjective, too. They become Napoleonic in their obsession with numbers. They must have armies, and they seize on the slenderest of excuses for introducing them. Prince Danilo's country—somewhere in the Balkans—must have had an army; so we are shown that army on the march, for no other reason than sheer extravagance.

There must be couples to dance the famous waltz. But we see myriads of couples, with utterly ludicrous effect. Maxim's in Paris is a small restaurant, and European embassies are not gargantuan in size. The effect here was as if all the dancing couples in Blackpool during the height of the season had been herded together, multiplied ten-fold, and let loose in a building the size of St. Paul's Cathedral, Paddington Station, and Olympia combined, and resembling in certain architectural features all three of them.

Mercifully, there has been no monkeying with Lehar's music. But the plot, which was not at all a bad one, is hardly recognizable, and for humour has been substituted something which struck my quite unjaundiced eye as the reverse. Mr. George Graves's splendid and characteristic fun of the Daly's days—it is still going strong, by the way—is possibly too personal to reproduce on the screen for world consumption. Yet there might have been an attempt.

The Merry Widow's film success will be due to M. Maurice Chevalier who, as the Prince, gives a high-spirited and attractive performance in which his compelling personality carries him, and the play, along in breathless fashion.

"Flowers of the Forest."—The Whitehall Theatre, for the greater part of its short career the home of Mr. Walter Hackett's comedies, has now "gone fey." A few weeks ago I saw there a play about a garden in which most people were walking about dead. Mr. John van Druten in his *Flowers of the Forest* now uses a voice from the dead, speaking through the mouth of a precocious youth with a tumour on the brain, to protest against the futility of war.

War is so horrible a business that Mr. van Druten has every right to call in spiritualism, telepathy, occultism, and even tumours on the brain, as allies in his fight to avert it. And Mr. van Druten is so promising a dramatist—and more—and in this instance so sincere a propagandist, that it is curious that in handling this important subject he has not called in more of his native intelligence. I am sure he could not write a silly play. But I am equally sure that in *Flowers of the Forest* he has written a disappointing one.

This cannot wholly be because much of his play concerns a period in which he is too young to have played any adult part. That the war scenes and his two young officers—we do not see any war but only hear it discussed in a country vicarage—were, to me, quite unconvincing, is a minor point. One of the officers threw open a window during a love passage to rhapsodize over the English countryside at night-time in summer while a shaft of moonlight poured down on him and his girl through, apparently, a hole in the ceiling.

Another suggested that there might be something in the German point of view, and was promptly chucked by *his* girl for being a pro-German. Since both were killed, neither the odd detail of production nor the unreasoning heartlessness can have mattered much.

What does matter to the play is that the first and last acts, which take place in 1934, have but the vaguest connection with the second. And a more forcible method of denouncing war might have been found than the utterance, towards the fall of the curtain, of the opinion of one of the dead officers, via the aforementioned tumoured youth, that war is wrong because it is all-important that young men should live and not die.

One can be a reasonable pacifist and doubt that. The author apparently considers that the essential thing in life is to cling to it. Is it? Is there no cause in which the supreme sacrifice is justified? However, not all the brilliant anti-war plays will prevent a war, nor will all the poor anti-war plays harm the cause of peace. The chief asset of this one is the acting of Miss Gwen Ffrangcon-Davies, Miss Maida Vanne, and of Mr. Lewis Casson, as a vicar of the period too stupid to realize how awkward his job was.

AN OLD THEME INTERESTINGLY HANDLED: Flora Robson (right), who plays the title rôle in *Mary Read*, the new play at His Majesty's by James Bridie and Claude Gurney about a once famous woman pirate and soldier. Also in this group are: Mrs. Read (Iris Hoey), Captain Spanner (Claude Allister), and Grandmother Read (Beatrice Wilson)

A FARMHOUSE IN FLANDERS, 1714: One of the striking settings designed by Molly McArthur for *Mary Read* and which have been accorded such high praise by the critics

ON THE DECK OF THE "MALLARD"

Mary Read (Flora Robson) and her gentle artist lover, Edward Earle (Robert Donat) who follows her to the Spanish Main

Matters Grave and Gay

M. LITVINOFF (left), Russia's Foreign Minister

M. LAVAL, France's Foreign Minister

EGYPT'S NEW PREMIER: Tewfik Nessim Pasha (left) whom King Fuad asked to form a Cabinet following the resignation of Abdel Fattah Yehia Pasha. He is seen here with Ziwar Pasha, Chief of the Royal Cabinet

It was known that these two Ministers had had several long conversations in Geneva last week, but it occasioned great surprise when M. Archimbaud was later reported to have announced in the French Chamber of Deputies the existence of an entente under which France, in the event of war with Germany, would be offered the aid of Russia's "very strong and perfectly equipped army." It was afterwards denied in Paris official circles that any military alliance existed

CLERICS IN CONCLAVE: Delegates to the Lutheran World Convention which met in Munich a few days ago. Left to right—Dr. Meiser, Dr. Morehead (New York), Bishop Marahrens, Dr. Pehrsson, Dr. Boe (Minnesota), and Dr. Jorgensen (Copenhagen). It will be remembered that Dr. Meiser, who is Bishop of Bavaria, was placed under "house arrest" in October to prevent him from taking any further part in the German Church dispute

THE QUEEN OF THE BELGIANS and her eldest child, Princess Josephine Charlotte, arriving to attend a service at the Church of St. Gudule in Brussels

CIVIC POMP: Worcester's sword-bearer who, by a decision of the Corporation, has reverted to eighteenth-century costume. Note the elaborate Cap of Maintenance, symbol of mayoral dignity

WITH THE GALWAY "BLAZERS": Master Denis Daly, whose father, Mr. Bowes Daly, has been Master or Joint-master of this famous Irish pack since 1928, seen at a recent meet at Dunsandle

A POPULAR INNOVATION: An Angéle Maret gown in oyster satin displayed at the first of the series of midnight fashion parades held at the Café de Paris last week

GIFT SUGGESTIONS

CREPE SILK HANDKERCHIEFS (*above*)
Blue, Wine, Brown, Grey — Satin striped borders. Also Plain White or Black and White for evening **6/6** and **8/6**

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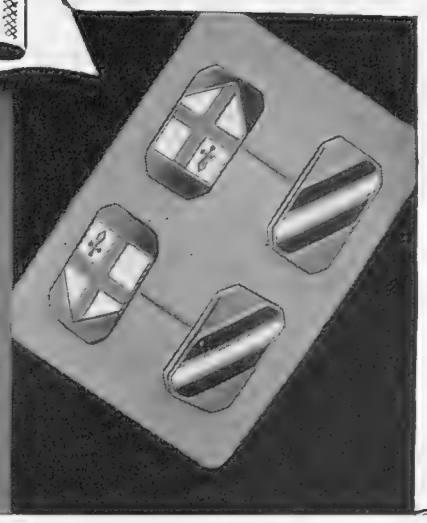
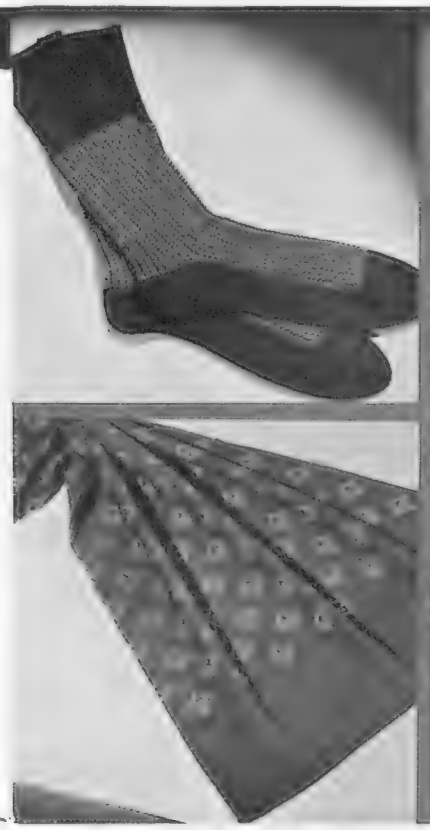


CLUB CUFF LINKS (*above*)
Gold Plate with enamelled Club colours on one half, and Club crest on the other. Pair **10/6**

FOULARD TIES (*below*)
English Gum Twill Silk, lined plain colour Crêpe, hand-made. In presentation box.
3 for **12/9** Each **4/6**



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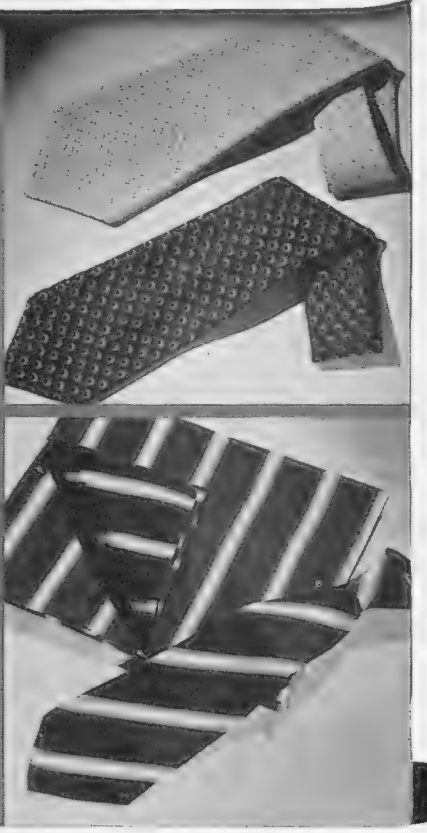

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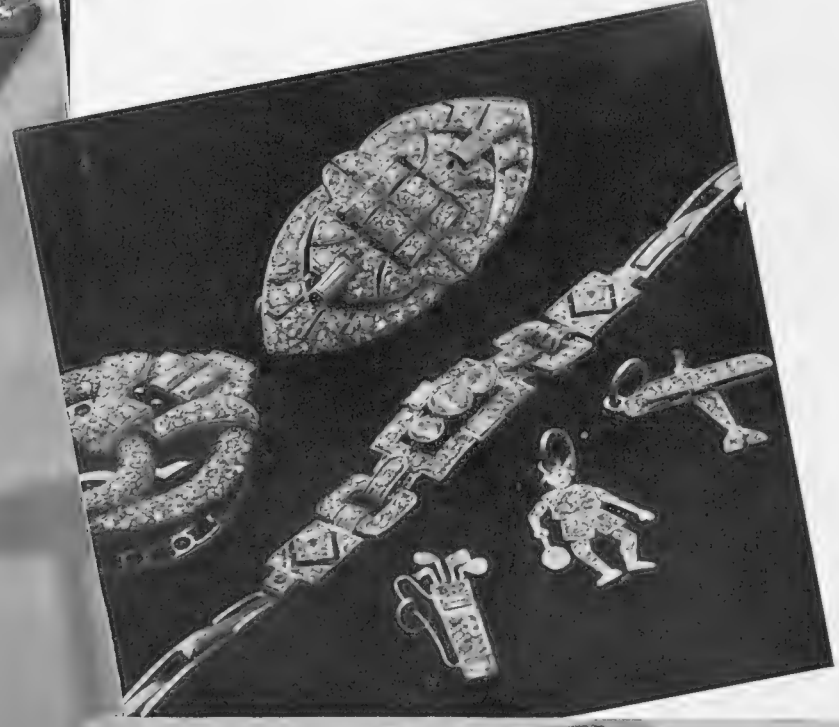
On Left—Sparkling accessories make every woman brilliant in the evening, and here, on the left, is an exceptionally attractive jacket in coat-of-mail silver sequins, with a studded belt and sun-ray design worked out in bar-shaped sequins. It costs 4 guineas at Swan and Edgar of Piccadilly Circus, W., and has charming fluted sleeves and a little basque

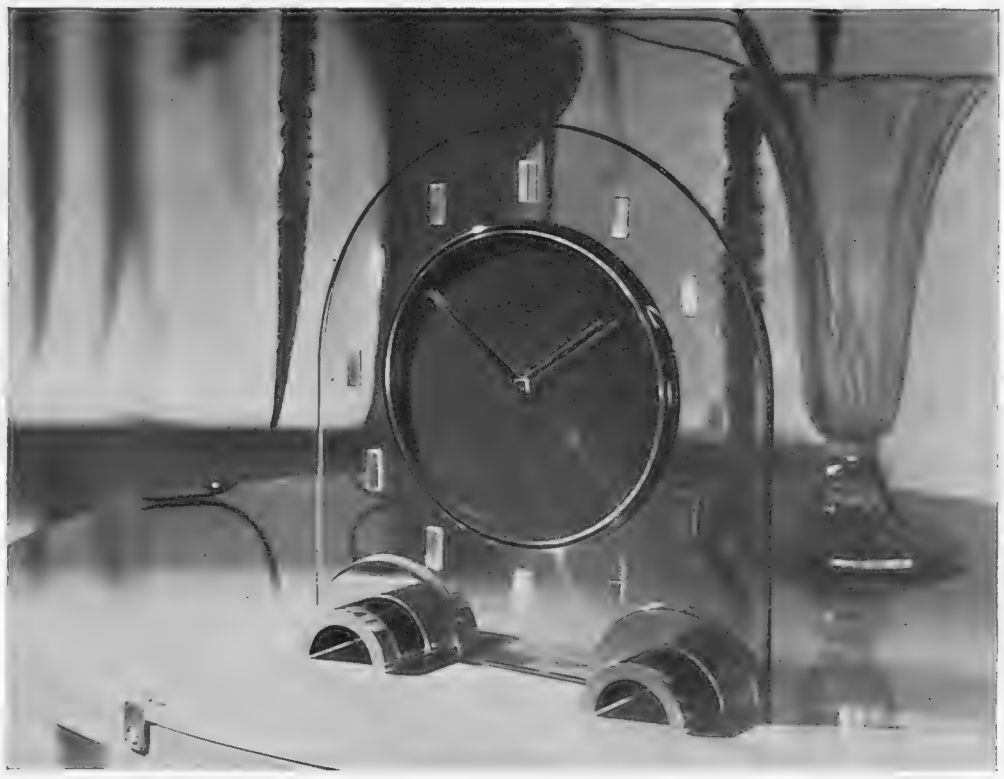
Below—Jewels—imperishable, flawlessly lovely, and infinitely flattering. A brooch, a clip, and a bracelet composed of round and baguette diamonds, with some fascinating mascots from Mappin and Webb of 158, Oxford Street, 2, Queen Victoria Street, and 172, Regent Street, London. These mascots are obtainable from £6 10s., and are of diamonds and platinum

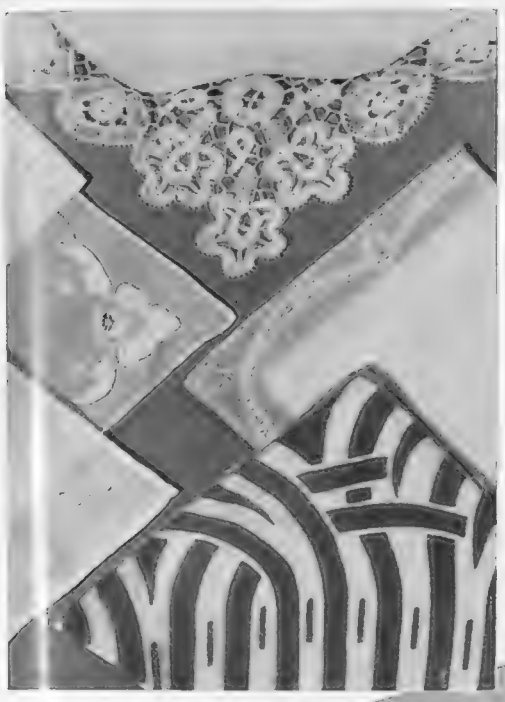


On Right—Morning, afternoon, and evening—here are bags for all occasions. The first is of rich Oriental embroidery, glittering with golden threads, and with a pearl-studded filigree mount. It costs 98s. 6d. The second is petit point with a marcassite mount. Price, 10 guineas. The third is made of pleated marocain in blue, brown, or black, with a prystallite mount (49s. 6d.), and lastly there is a brown or black seal bag with a chromium frame. This costs 49s. 6d., and all four come from Marshall and Snelgrove of Oxford Street, London, W.

On Left—Give a woman something for her home and she will bless you for ever, for she will know that you have taken time and trouble over the selection of her gift. Two lovely cushions (from among a bewildering host of others) are seen on the left. The oblong one is of crushed velvet and brocade, trimmed with antique braid and edged with fringe. In any colour it costs 39s. 6d. The second cushion is of beige marocain with appliqués of ruched velvet in browns and flame. This may be bought for 2 guineas, and both come from Hamptons of Pall Mall, London, S.W. 1

Below—In all forms of contemporary decoration there is a strong tendency towards the elimination of all unnecessary detail, and this is one of the reasons why modern clocks are made in endless variety and are of great artistic merit. Any room with a clock like the one shown below would be tremendously improved. Of chromium plate and glass, it stands 7¼ in. high and costs £11 15s. at the Goldsmiths and Silversmiths Co., Ltd., of 112, Regent Street, W. It has a plain chromium face; and bars, instead of the more usual figures, are spaced on the glass frame, which is made in many colours





On left—If you want to satisfactorily solve everybody's gift problem at one and the same time, choose handkerchiefs. Really lovely ones, like those on the left, from Robinson and Cleaver, of Regent Street, W. Real Honiton lace borders the pure linen handkerchief at the top (18s. 6d.); an appliquéd and hemstitched design in each corner distinguishes the next (2s. 11d.); a two-letter monogram gives individuality to the pure Irish linen handkerchief (11s. a dozen for ladies and 23s. a dozen for men); a hand-embroidered and hand-veined border edges a very fine sheer linen handkerchief (7s. 6d.); and lastly, there is a boldly-patterned affair in clear colours and white (12s. a dozen)

Below—It would be difficult to imagine a more charming present than the tray shown below. Of hand-embroidered linen under glass, with a jade green wood frame which has a silver border; it costs 32s. 6d. The enchanting tree and flower design is worked in exquisitely blended colours. The early morning tea service is of Crown Staffordshire china in cream, patterned with subtly-shaded green flowers which have grey shadows. The price is 1 guinea, and both come from Debenham and Freebody, of Wigmore Street, W.

Above—This is the sort of game that tantalises children because, if they are not careful, grown-ups insist on playing it themselves. It is called "Dapadart," and costs 6d., 1s., or 2s. 6d. from all stores and stationers. The dart is placed in the tube and blown. Made by Harbutt's Plasticine

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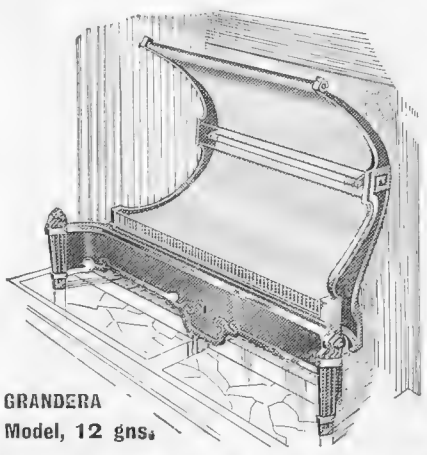

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More Christmas Gifts

On right—A dark rosewood coloured British Buttner pipe with an improved filter costs only 5s. 6d. while a De Luxe model can be obtained for 10s. 6d. Both are manufactured in Great Britain. The Buttner cigarette holder protects the heart and lungs without changing the taste of the tobacco. It is obtainable from tobacconists or from the British Buttner Pipe Co., Ltd., 49, Queen Street, Glasgow

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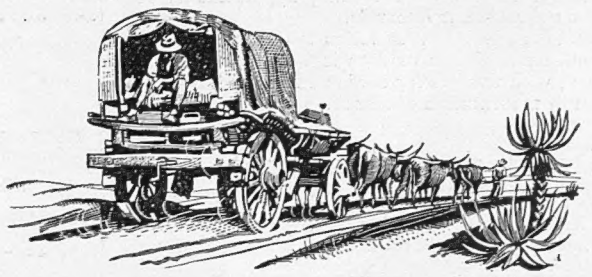

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A study of Messrs. John Walker and Company's catalogue of 1935 diaries will prove most helpful to those who are now engaged in choosing their Christmas gifts. Here is something to suit every taste. Diaries in leather cloth, Morocco, crocodile, calf, pigskin, lizard, and numerous other bindings make ideal presents. Some are a day or two days to a page, others a week or two weeks to an opening; while the firm also makes combined diaries and treasury note cases, combined diaries and note books, desk diaries for office and home use, and diaries for recording appointments at half-hour or quarter-hour intervals.

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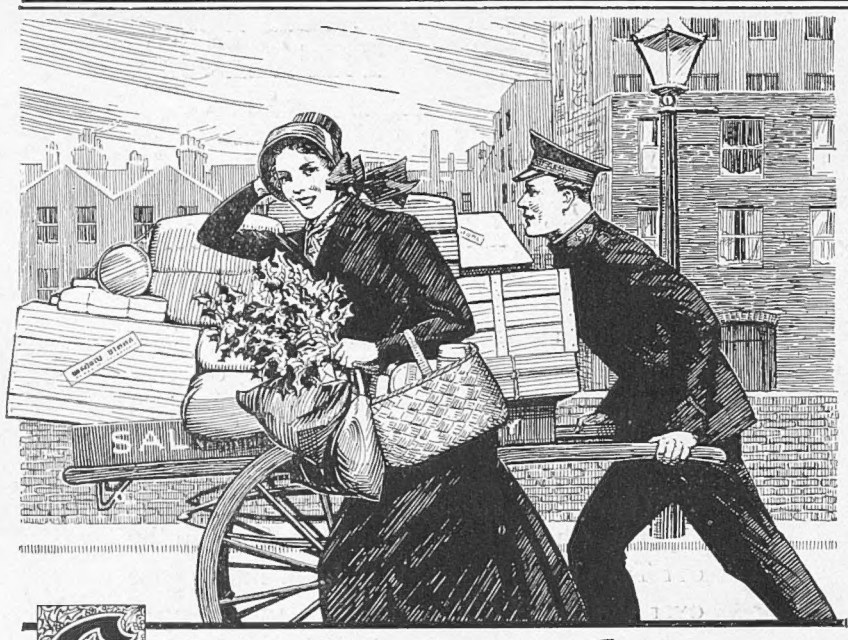

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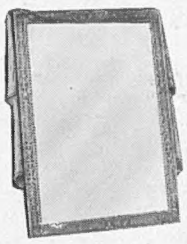

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TRAVEL NOTES of the WEEK

Answers to Enquirers

L., Ireland (Austria).—Mariazell is a winter sports and health resort at an altitude of 2,900 ft. two hours south-west of Vienna. The winter sports season there is short, from the beginning of January until the middle of February. The ski-ing is good and there is a cable railway to the higher slopes. There is also an excellent ice rink. The accommodation is on the plain, simple side, and at the best hotel, the Laufenstein, you would pay about 10s. per day. As you will be travelling back through Germany and wish to break the journey, we would suggest the Hollengebirge, which is at an altitude of 6,000 ft., and where in March you would find winter sports. The journey from Wels, which is on the main Vienna–Passau line, is made by train to Ebensee, and thence by cable railway to the Hollengebirge, where at the Hotel Feuerhogee you would get en pension terms from 10s. to 15s. per day.

S., Cheshire (Italy).—The quickest way of travelling to Palermo is by train to Naples and thence an overnight journey by boat. In this way you would leave London at 11 a.m., the Rome Express reaching Rome at 7.5 p.m. the next day. The Naples train leaves the same station at 7.20 p.m., arriving Naples at 10.5 p.m., the boat leaving at 10.30 p.m., arriving at Palermo at 9.15 the following morning. It is also possible to travel down to Palermo from Rome by train, leaving Rome at 8.15 p.m., and arriving in Palermo at 4.10 p.m. the following afternoon (Taormina at 12.30 noon). Sicily has a good winter climate, mild and sunny, with an average winter temperature of 52 deg. F. The best hotel in Palermo is the Grand Hotel Castello Utveggio, but most people find it more pleasant to stay outside Palermo at the Villa Igiea, a very well-known hotel in a lovely situation overlooking the sea. The leading hotel in Taormina is the San Domenico Palace. The Excelsior Hotel is slightly cheaper, though much smaller than the San Domenico.

D., Devon (Spain).—The north coast of Spain is not suitable for a winter holiday, the season there being from May to September. The climate of Granada during winter and summer has very extreme temperatures, the best time to visit this town being the spring or autumn, preferably the latter. Both Sitges, near Barcelona, and Alicante can be recommended for a holiday in January, though the latter being farther south is the warmer of the two, the temperature there rarely falling below 53 deg. Fahr. Personally, however, we think you would very much enjoy a visit to Sitges, which is a delightful resort, and from where you can make many interesting excursions, A forty-five days return ticket from London to Barcelona costs £13 10s. 1d. 2nd class, though this does not include the cost of sleeping berths. You could also travel to Barcelona by one of the cargo boats of McAndrews and Co., the round trip taking about 28 days and costing £25. The boats carry only five or six passengers.

At the Service of Our Readers

"The Sphere's" Bureau of Travel Information

The Editor begs to remind his readers that the services of "The Sphere's" Travel Bureau are fully at their disposal. Enquiries addressed Travel Bureau, Offices of "The Sphere," 346, Strand, W.C.2, will be promptly answered

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Jersey.—Woodville Hotel.—Recently modernized. H. & C. rng. wtr. Elec. light. Special after season terms now available. Res. Prop.

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Paris.—Bohy-Lafayette.—Nr. Opera. Squ. Montholon. Cmft. of de luxe hotel at lwst. rates. Apply for illus. tariff to Mr. J. Bohy, Mng. Dir.

Cannes.—Hotel des Anglais.—Highest class residential hotel in large park. "Going to Cannes means staying at the Anglais."

Menton.—Orient Hotel.—A most luxurious hotel centr. sit. 200 rms., 100 baths. Terms from Frs. 55 per day facing south. Prop. L. Brunetti.

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Nice.—Atlantic Hotel.—First-class, 200 rms. Own Gar. with lock-ups. Attr. terms. Annexe: Hotel Adelphi. Rms. fr. Frs. 25. Entir. renov.

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Rome.—Eden Hotel.—First class. Central and quiet location with splendid view over town and park. Reasonable rates.

Rome.—Hotel Palace-Ambassadeurs.—Near Pincio Gardens. Unrivalled for its luxury and comfort. Very special reduced rates.

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